

The Hymn

January 1978



Brad Rauschenberg

John Hus, 1369-1415

Portrait by Hans Holbein

Hymnic Anniversaries, 1978

- 1628—John Bunyan born. Author of "He who would valiant be."
 1678—William Croft born. Composer of "*St. Anne*" and "*Hanover*."
 1778—Thomas A. Arne born. Composer of "*Arlington*."
 1778—Anne Steele died. Author of "Father of mercies, in thy word."
 1778—Augustus M. Toplady died. Author of "Rock of ages, cleft for me."
 1828—Jeremiah Ingalls died. Editor of *Christian Harmony* (1805).
 1828—Thomas Joseph Potter born. Author of "Brightly gleams our banner."
 1828—Jeremiah E. Rankin born. Author of "God be with you till we meet again."
 1828—Horatio G. Spafford born. Author of "It is well with my soul."
 1828—George W. Warren born. Composer of "*National Hymn*."
 1878—Bates Gilbert Burt born. Composer of "*Shaddick*" and "*Lynne*."
 1878—Jane Montgomery Campbell died. Translator of "We plow the fields and scatter."

(Continued on page 32)

HARRY ESKEW

Editor

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The Hymn

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Editor's Column

As announced a year ago, each year's issues of *The Hymn* will have a different color cover, thus enabling our readers to more easily keep the four annual issues together on their library shelves. Although the cover is in color and more photography is used, the basic size and format of *The Hymn* remain unchanged. Should these remain the same or should we go to a larger page size and a new cover design? These are questions that need to be carefully considered as we look toward the future.

Since our 1978 Convocation will be in Winston-Salem, one of the two main early Moravian settlements in this country, the cover and initial article of this issue focus on this denomination's rich hymnic heritage. Aspects of American hymnody during the 18th and 19th centuries are treated respectively in "Jeremiah Clarke Hymn Tunes in Colonial America" and "The Hymnody of the Second Great Awakening." The "Bibliography of Hymnals in Use in American Churches" begun in last April's issue is continued here with coverage given to those of smaller church bodies. More hymnals of smaller denominations and Roman Catholic hymnals in use will continue this bibliography.

Hymnic news items of particular interest are the reports of the release of the new Australian ecumenical hymnal and of the large annual Welsh-American hymn singing festival. The three new hymn tunes of John La Montaine represent an effort to give hymn tunes an equal emphasis with hymn texts in the work of the Hymn Society.

Reviews in this issue include a hymnal supplement, *Ecumenical Praise*, and an innovative loose leaf hymnal (*Early American Hymns* and *New Hymns—I*) designed to accommodate later supplements. Also of special interest are the reviews of *Songs and Hymns from Sweden*, dealing with recent Swedish hymnody, and *If Such Holy Song*, the handbook to *The Hymn Book* of the Anglican and United Churches of Canada. Although six reviews are included, more than six (plus two articles) had to be postponed.

Even though Christmas is past, it is still appropriate to present gift memberships in the Hymn Society. Is your church, college or public library receiving *The Hymn*? Is your minister, priest, rabbi or church music leader a member of the Hymn Society? With your efforts 1978 can be a year of unprecedented growth in the ministry of The Hymn Society of America!

Harry Eskew

President's Message

MUTUAL RESPECT

One of the strengths of the United States has been the successful amalgamation of immigrants of all races and creeds from all parts of the world. The ability of such diversified people to govern themselves and live together in relative harmony has been an even source of American pride. How times are changing. We are finding it increasingly difficult to work together because of the rapid growth of minority groups each contending for vested interests. What has happened to mutual respect, tolerance and concern for others? No doubt, organized pressure groups, lobbyists and unions are necessary to correct injustice and prejudice, but how much is enough?

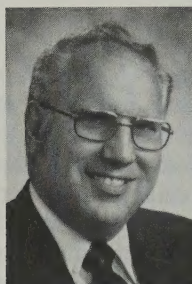
The hymns of our churches remain one of the last unifying forces in the land. Hymn texts and tunes representing varied national origins, divergent doctrinal and worship traditions are used with regularity in all major churches. However, opposing preferences are developing within congregations and church bodies in the choice and use of hymns. The result is dissension. Youth become impatient with older people who resist change and cling to archaic language and Victorian musical settings. They are described as anachronisms, belonging to another age yet living in this one. The conservative group fights back vigorously, and maintains a tight-lipped silence as new and experimental hymns are used. Some of the middle of the road people attempt to "dig that music" but a larger group prefers to dig a grave for any new hymns that smack of the contemporary or avant-garde.

The Hymn Society of America has an important role to play in dealing with these issues. The organization has a history of successful ecumenicity. This is true despite the fact that hymn preferences range from superficial texts and music that rocks and rolls through the arches of the church to highly theological and obscure texts set to sophisticated and intellectual music. Instead of strikes, boycotts or angry demonstrations, the members of the society practice mutual respect.

Our goal is to provide a varied and balanced collection of hymns of good quality. The goal must be accomplished without catering to intellectual or musical snobbery. It's a tight rope to walk. But it can be done. The secret is good judgment, trust and mutual respect.

L. David Miller

Musical Ministers of the Moravian Church



John Geisler

John H. Geisler

John H. Geisler is Pastor of King Moravian Church, King, North Carolina and immediate Past-President of the Board of Trustees of the Moravian Music Foundation. His M.Div. thesis is entitled "The Hymnody of the Ancient Unitas Fratrum" (Moravian Theological Seminary, 1958).

I. The Bohemian Brethren 1400-1661

It all began in Prague in 1402 when the brilliant priest and scholar, John Hus (1369-1415) became the preacher in Bethlehem Chapel. With insights into the early church from the renewed study in the biblical languages and stimulated by the writings of Wycliffe, Hus was not only sensitive to what was wrong with the church of his day, but he sought to restore something which was lost and thus returned hymn singing by the congregation to public worship. He translated Latin hymns into the vernacular and wrote both hymns and tunes to accomplish this.¹

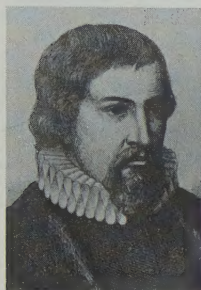
Hus was martyred at the stake in 1415, and for two decades thereafter the bloody Hussite wars were waged by his followers against alien oppression. John Zizka's *Hussite Battle Hymn*² was sung by over 40,000 men on one occasion in their struggle against Rome. A compromise church emerged, but in 1457 a small group withdrew to begin a new movement in Kunwald. The formal beginning of the *Unitas Fratrum* dates from the consecration of the first bishops in 1467, when Gabriel Komarovsky wrote a stirring hymn. We have this hymn today with two sturdy tunes, one by Michael Weisse, a pastor, and the other by Bishop John Horn.⁴ From that time forward the Bishops and pastors of the *Unitas Fratrum* maintained a unique tradition as authors and composers of the Church's music.

The earliest printed hymnal extant rests in the Prague Museum. Printed in 1501, it contains 89 hymns, most written by ministers of the *Unitas Fratrum*.⁵ In the succeeding years two-thirds of these hymns appeared in the hymnals of the Brethren. In 1505 the first official hymnal of the Church was published under Bishop Luke of Prague. This had a second edition in 1519.

Michael Weisse (1488-1539), published the first Brethren's hymnal with music in 1531, just seven years after *Etlich Cristlich Lider*.⁶ He

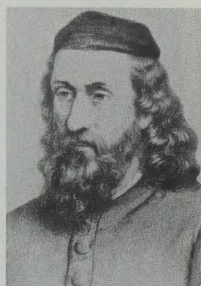
said he made use of “the Bohemian Brethren’s old hymnal, and bringing meaning, according to the sure words of the Holy Scriptures, into German rhymes.”⁷ His beautiful Christmas hymn* is an example of the grace and beauty of this early music and poetry.

The production of hymns and tunes flowed with an ever-increasing number of hymnals in Czech, German, and Polish, reaching nearly 100 editions by the end of the Thirty-Years’ War in 1648.



Bishop Blahoslav

Among the editors, poets, and composers were many more bishops and pastors such as Bishop John Horn (d. 1547) and Bishop Blahoslav (1523-1571). Bishop John Amos



Bishop John Horn*

Comenius, the father of modern education, edited the last two hymnals of the ancient *Unitas Fratrum* in Czech in 1659 and in German in 1661.

After the battle of White Mountain and the day of blood in 1621, the Church entered the period of “the hidden seed,” an underground church in Bohemia and Moravia, and became a church in exile in Poland. The hymns and hymnals of the Brethren continued in secret use in the mountainous crags of the land of Hus and Comenius, long after the Peace of Westphalia outlawed their church.

II. *The Renewed Unitas Fratrum*—1722

A new ray of opportunity opened with the offer of Count Nicholas von Zinzendorf to grant a haven for the Brethren in Lutheran Germany in 1722. Over 1600 immigrants came in succeeding waves to provide the backbone of the Moravian settlements in Germany, Holland, Denmark, England, and even America. The Renewed *Unitas Fratrum* became known as the Moravian Church because of these persecuted exiles. They provided excellent mission personnel, ready to travel to all parts of the world for their Lord. They attracted new Brethren wherever they went.

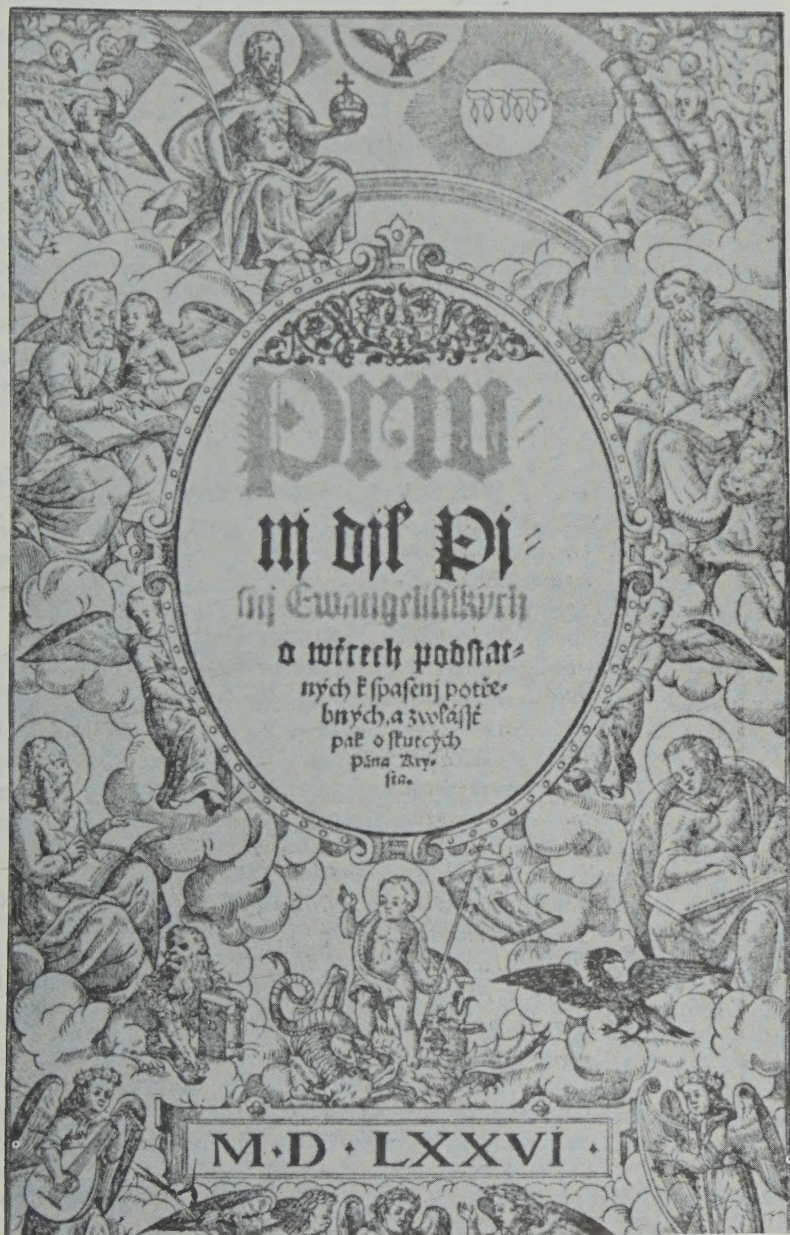
The added ingredients of Pietism and German music created new and exciting possibilities with organs, orchestras, choirs, and education in the latest sacred and secular musical idioms. This produced the phenomena of Moravian music world-wide, which has become so well known in the past two decades.⁹

Undergirding the concerted anthems, sacred songs, and activities of the *collegium musicum* in each settlement was a solid base of

*This photo and the next four are courtesy of Brad Rauschenberg. The remaining photos are courtesy of the Moravian Music Foundation.



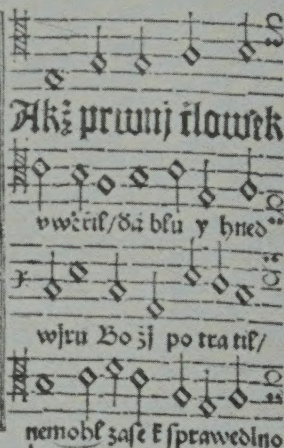
Title page of 1564 Moravian hymnal (Kralitz, Czechoslovakia) ed. by Blahoslav. *Spiritual Evangelical Songs once again examined, reviewed and gathered together. . . .*



Title page of 1576 Moravian hymnal (Kralitz, Czechoslovakia). *First Collection of Evangelical Songs concerning those essential things needed for salvation, and especially also concerning the deeds of the Lord Christ.*

Na Příkazani Boží, up- swetlugjcy prawy rozum wu le geho swatě w nich.

Na Troje Příkazanj prwnj Dcty:



sti/ rozmnožiw se přišel w modlařské neprawosti.

¶ Na Stwořitele zapomněl/ y
bližnjho swého w nemilosti měl
Bůh pak chtě se rozhláseti/ také
w příkazanjch wůli swau ozná-
miti. ¶ Lid zwolastnj kto^o wy
wolil/ a genu swě zgeowně sliby
věcnil/ drwy wřázal weliké/ tjm
nřicanně na zemi zwelebil gměno
swě. ¶ Příkazanj gim wšsem
wydal/ chtě byti ho každj swým
Bohem byti znal/ čta, Náš sam

Bůh twýj gediny/ a protož nebu
dei w tobě žádný Bůh giný.
¶ Celsau mi wstru zachowey/ a w
hěšchy modlařské se newydaŵey
hled se kěnně vřskati/ wewšsich
potřebnostech twých budni spo-
mahati. ¶ Jáť sem Bůh twýj
milosrdný/ wšsak neprawosti té
mstitel horliwý/ Ach člowěče
yaks hoden býš/ aby se Bůh wěc-
ný twým Bohem byti hlásyl.

hymn singing of from four to five hours every week in the *Singstunde*,¹⁰ the Lovefeast,¹¹ the Holy Communion,¹² the worship services,¹³ and the informal singing that permeated every activity of the community. Hymns were memorized and hymnals were for the use of visitors.

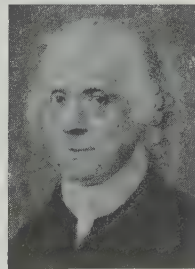
From the earliest days of the communal life in Herrnhut in Saxony (to the other dozen or so communities in Europe and to the American Colonies in Bethlehem, Nazareth, and Lititz in Pennsylvania and Salem, now Winston-Salem, in North Carolina) hymn singing nearly became an obsession. The output of new hymns and tunes was overwhelming. By 1754 collections in both German and English numbered over 3000 hymns. New hymnals and editions appeared in amazing rapidity in over 40 languages as missions spread around the world.

III. *Musical Bishops*

The pastors and bishops of the Church continued to provide the bulk of the creative musical output in a way that is rare if not unique in the history of Christianity.¹⁴

Many chorale tunes date from the opening decade of the Renewed Moravian Church, and the composers will probably never be known. One of the earliest identified composers is Bishop Philipp H. Molther (1714-1790) of Germany. He composed a cantata in 1739 which was performed first in America in 1742 in Bethlehem (the earliest performance of a concerted cantata in America).¹⁵ A number of chorale tunes evolved from this work.

A very important influence on Moravian hymnody and church music was the German Bishop Christian Gregor (1723-1801). He edited the standard Moravian hymnal of 1778 and the first printed tunebook of 1784. The *Gesangbuch* and *Choralbuch* set the styles for the Moravian chorale and was the source book of tunes for the trombone choirs,¹⁶ church bands, organists, and hymn-singers around the world from Greenland to South Africa and Alaska to Tibet.¹⁷ He composed not only chorales but music of many types. One of his most loved and used anthems, translated into many languages, is a congregational antiphonal setting of the "Hosanna."¹⁸



Bishop
Christian Gregor

The most prolific composer among the Moravian bishops was Johannes Herbst (1735-1812). He composed various kinds of music, including over 200 concerted anthems, and many concerted solo

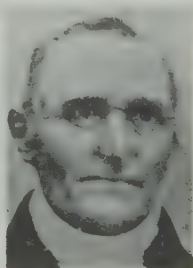
songs, but is perhaps most noted as a collector and copyist. His contribution of hymn tunes number over 100 tunes in his volumes of *Hymns to be sung at the Pianoforte*.¹⁹



Jacob Van Vleck

The first American born bishop/musician was Jacob Van Vleck (1751-1831). Born in New York City, he received the finest education in Moravian centers in America and Germany, and served with distinction in all four leading Moravian centers in Pennsylvania and North Carolina as pastor. He was held in high esteem as both composer and organist by many, including the French aide to George Washington, the Marquis de Chastellux.²⁰ He was elected a bishop in 1815.

The most interesting of the musical bishops is perhaps John Christian Bechler (1784-1857). Born on an island in the Baltic Sea, he was enrolled in seminary in Barby, Germany at age eleven. He became a skilled performer on many musical instruments. Because of his musical talent and perhaps because he was too young to be a pastor when he graduated, he was hired to train organists at the academy. In 1806 at the age of twenty-two he received a call to America to teach and in only a few months learned to speak English well enough to teach. Obviously his talents were in languages as well. He became one of the first professors at Moravian Theological Seminary in Nazareth, Pennsylvania when it opened in 1807. After five successful years he was finally old enough for a pastorate, and on May 18, 1812 he was ordained and installed as pastor of the important First Moravian Church in downtown Philadelphia. He was also married on that day, quite a full day for him. After several pastorates, and a headmaster's position, he became the head of the Moravian Church in North Carolina. In 1835, the centennial of the Renewed Bishopric, he was selected of all the pastors in America to be consecrated a bishop. He then received a call to serve the Church in Russia, then Holland, and finally in Berlin. He retired in Herrnhut and passed away in 1857, the 400th anniversary of the *Unitas Fratrum*. An international citizen, scholar, teacher, pastor, and administrator, he still found time to compose many anthems, some instrumental music, as well as several dozen hymn tunes. His majestic setting of "Sing Hallelujah Praise the Lord"²¹ has been called the "national anthem of the Moravian Church."



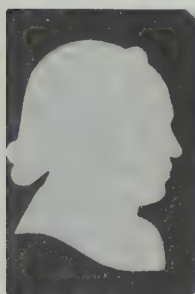
John Christian
Bechler

The last of the bishop/musicians in the Renewed Church to compose seriously was Peter Wolle (1792-1871). Wolle was a student of Bechler in the first class of the seminary in 1807. He taught for eight years after graduation, then served as a pastor in North Carolina and Pennsylvania, where he was elected Bishop and served at the highest levels of the Church leadership until his death. He composed numerous anthems and some ariettas or hymn tunes. He was a skillful performer on the organ, piano, and violin, and was a great uncle to J. Fred Wolle, the founder of the Bethlehem Bach Choir. There have been musical bishops since Peter Wolle but none on the same level of sustained creativity.



Peter Wolle

IV. *Some Musical Pastors*



John Antes

John Antes (1740-1811) was the first American-born composer of chamber music, as well as the first missionary from the American colonies, spending eleven years in Egypt. He also was a minister and church official in Germany and England, where he died. His string trios place him in a class of high competency as a composer and his concerted anthems and sturdy hymn tunes are most beautiful and useful.²² He also composed some solo songs of great beauty.

Several English Moravian ministers must also be mentioned as well: the lesser known Lewis Renatus West (1753-1826)²³ and the better known, Christian Ignatius Latrobe (1758-1826).²⁴ Latrobe, the brother of the famed American architect, never came to America, but was a major composer in England. He composed music on a grand scale: oratorios, extended settings of the Psalms and the *Te Deum*, as well as many large anthems and sacred songs, and three piano sonatas. He also composed much liturgical music and many hymn tunes. He published a number of large volumes of the music of the Moravian Church in the early nineteenth century. He was a consummate artist, painting, designing churches, as well as being a key leader in his church.

Christian Ignatius
Latrobe

Other German ministers who served in America and composed were Jeremiah Dencke (1725-1795), John Friedrich Peter (1746-1813), George Gottfried Müller (1762-1821), and Simon Peter (1743-1819). We have no hymn tunes extant by these men, if indeed

they wrote any, but we have many anthems, sacred songs, and even string quartets of the highest caliber. Francis F. Hagen (1815-1907) composed an overture for orchestra, many anthems, and instrumental music. But he is most beloved for his Christmas antiphonal hymn "Morning Star."²⁵



Francis F. Hagen

Since Hagen, Frederick Nitzschke (1871-1944) has a hymn tune in common use from 1908.²⁶ A number of missionary musicians have also composed hymns of content. Theodore L. Clemens, George Reinke Heath, and the product of the West Indian missions, Samuel L. Morris, lived and wrote hymn tunes in the 20th century. Robert Stevenson, in his excellent summary of the Musical Moravian Ministers in *Protestant Church Music in America*, says they rate "first class honors in any history of Protestant music." About a half-dozen pastors today are actively involved in music, several of whom have ability in composition. Only time will tell whether these contributions will last through centuries as did those who went before.

The Moravian Church would indeed be much poorer, if not in real poverty, if her pastors and bishops had not been so musically productive. We hope the whole Christian Church can be enriched, if only to a small degree, by their music, as it reaches a wider audience than the descendants of John Hus and his musical experiment.

FOOTNOTES

(All hymn numbers refer to the *Hymnal of the Moravian Church*, Bethlehem, PA; The Moravian Church, 1969.)

¹Traditional "Hus" tune, Hymn 234. See also Hymn 283.

²*Hussite Battle Hymn*, arr. Dickinson. S.C.271. (H. W. Gray, 1957)

³Hymn 257.

⁴Hymn 258.

⁵*A Dictionary of Hymnology*, ed. John Julian. Reprint of 2nd ed., rev. & enl., 1909. (New York: Dover, 1957), p. 155.

⁶Wittenberg, 1524—the first published hymnal with music.

⁷E. DeSchweinitz, *History of the Unitas Fratrum*. (Bethlehem, 1885) p. 395.

⁸Hymn 92.

⁹Information about Moravian music is available from the Moravian Music Foundation, founded in Winston-Salem, N. C. in 1956.

¹⁰A singing hour, used for memorizing hymns and improving hymn singing in the local church. Usually held several times each week.

¹¹*Gr. agape* — a service of celebration with a simple meal and hymn singing and often anthems and sacred songs. Held occasionally for a variety of celebrations.

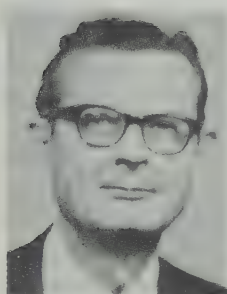
¹²An ode was used which incorporated hymn singing throughout an hour-long service.

¹³In the early communities usually three times each day.

(Continued on page 28)

Jeremiah Clarke Hymn Tunes in Colonial America

Robert Stevenson



Robert Stevenson

Robert Stevenson is a musicologist on the faculty of the University of California at Los Angeles. A prolific writer, he is author of several books and numerous articles on Spanish, Spanish-American, and American music. He has written over 300 articles for the soon to be published 6th edition of Grove's Dictionary of Music and Musicians.

Robert Bridges (1844-1930) clinched Jeremiah Clarke's reputation as a hymn-tune composer when he included in *The Yattendon Hymnal* (1899) nine of the thirteen tunes listed under "Psalms and Hymns" in Thomas F. Taylor's *Thematic Catalog of the Works of Jeremiah Clarke* (Detroit: Information Coordinators, Inc., 1977), pages 20-24, and when he thus categorized them, "They are the first in merit of their kind, as they were the first in time; and they are truly national and popular in style." Following suit, Vaughan Williams lent his cachet by including six Clarke hymn tunes in *The English Hymnal*, 1906. By 1940 Clarke had so risen in esteem that Winfred Douglas could call him the "true inventor of the modern Hymn tune" (*Church Music in History and Practice*, p. 224), giving as his reasons, the "plaintive grace" of Clarke's tunes, the "modern richness of their flowing harmonies," and the "far less abstract, far more personal" quality that distinguished them from "old Psalter tunes."

What, however, none of his admirers or bibliographers has thus far mentioned is Clarke's currency in colonial America. As early as 1740 three of his hymn tunes were anthologized in the manuscript now catalogued at the Newberry Library, Chicago, as Case MS-VM 2116 S88r 1740. Purchased from Hubert P. Main of New York City on February 6, 1891, this 48-folio oblong manuscript (listed in the Newberry Accession Catalogue for that year, page 172, item 28137) is inscribed on the verse of the last leaf, "Deacon Story's Singing Book of Durham, Conn. 1740." At folio 20 treble and bass of Clarke's tunes listed in Taylor's 1977 *Thematic Catalog* under numbers 170 and 160 are copied with the titles "*An Evening Hymn*" and "*A Morning Hymn*." At folio 22 "*An Hymn on y^e Vanity of the World*" equals the tune catalogued by Taylor as number 172. All the Newberry manuscript tunes by Clarke enter all four successive editions of Henry Playford's *The Divine Companion* dated 1701, 1707, 1709,

and 1722. Not only the tunes but also the texts for "*An Evening Hymn*" and "*A Morning Hymn*" (both of which are by Thomas Flatman, *Poems and Songs*, 1764), moreover concord in Newberry VM 2116 S88r 1740 with the texts in Henry Playford's editions ("Sleep downy Sleep come close mine Eyes / Tir'd with beholding Vanities / Welcome Sweet Sleep that drives away / The toils and follies of the Day" and "Awake my drowsy faculties / Awake and see the new born Light / Spring from the Dark from Womb of Night"). The text for Clarke's third Newberry tune begins, "How uneasy are we here / Full of Sin and full of fear / Ever weary n'er at Rest / Till in the dear Lord ne'er blest" (for text concordance, see Edna D. Parks, *Early English Hymns: An Index* [Metuchen, N.J.: The Scarecrow Press, 1973], p. 48, item 339).

So far as American colonial publication goes, Clarke's "*Evening Hymn*" (thus titled) appeared at the bottom of plate 11 in *Appendix; Containing A Number of Hymns Taken chiefly from Dr. Watts' Scriptural Collection* (Boston: T. Leverett, 1760 = Evans 41174) and again in the tune supplement to Watts's *Hymns and Spiritual Songs. In Three Books . . . The Twenty-First Edition* (Boston, Kneeland and Adams, for John Perkins, 1767 = Evans 41776), at the bottom of plate 15. Under the name, "*St. Patrick's Tune, or Evening Hymn*," the same Clark "*Evening Hymn*"—but now transposed a minor third down to F minor and the air confided to the middle of three voices—turns up at plate 45 in Josiah Flagg's *A Collection of The best Psalm Tunes, in two, three, and four Parts, From the most approved Authors* engraved at Boston by Paul Revere in 1764. It was still current at Boston 58 years later when Lowell Mason included it, now in G minor, at page 82 of *The Boston Handel and Haydn Society Collection of Church Music; being a selection of the most approved Psalm and Hymn Tune* (1822). The first Clarke psalm tune printed in America appeared at page 94 of Tans'ur's *The Royal Melody Complete or the New Harmony of Zion . . . The Third Edition with Additions* (Boston: W. M'Alpine, for Daniel Bayley in Newbury-Port, 1767) with the title "*An Anthem Psalm CIII.*" As is correctly noted in Taylor's 1977 *Thematic Catalog*, item 114, 114, this Clarke setting of Psalm 103:1-3 again discovers itself in all four editions of Henry Playford's *The Divine Companion*.

What of hymn and/or psalm tunes by other composers in the Newberry 1740 manuscript from Derby, Connecticut? Folios 2 through 15 contain 28 tunes copied in the following order (nearly all were psalm tune classics by 1740): "*Canterbury*," "*Windsor*," "*100 Psalm*," "*Brunswick*," "*The Isle of Wight*," "*Standish*," "*The 108th Psalm*," "*Mear*," "*New Sarum*," "*Southwell*," "*Old Litchfield*," "*The Streams of Babylon*," "*Cambridge*," "*Gloucester*," "*Plymouth*," "*Warwick*," "*York*," "*St. David's*," "*London*," "*London New*," "*Martyrs*,"

"Winchester," "The Angel's Song," "Commandment," "The 100 Psalm New," "The 85th Psalm," "The 148th," "The 149th." But at folio 16 comes "The 136th" in a new setting a 2, the second half of which revels in antiphonal melismas between tenor and bass. James Lyon printed this same setting in *Urania*, 1761, at pages 80-81. The earliest printed source discovered by Richard Crawford for this same wild setting (Da Capo Press edition, 1974) was Thomas Johnston's tune supplement printed at Boston in 1755 (Evans 7358). "Deacon Story's Singing Book" continues after the Clarke hymn tunes with "The Cradle Hymn" (folio 21), "The Chimes" (22), and "An Hymn on ye Divine Use of Musick" (23v-24, text from Nathaniel Ingelo's *Bentivolio and Urania*, 1660, page 150, beginning "We sing to him whose Wisdom form'd the Earth," but without the accretions sanctioned by John Tufts). "An Anthem taken out of the 39th Psalm" (24v-25) for tenor and bass using the Prayerbook text must surely be the earliest dated anthem in a New England manuscript source.

The provenance of the Newberry manuscript could not be more apt. The lifetime pastor at Derby, Connecticut, was Yale College's first graduate, Nathaniel Chauncey (1681-1756), who in 1728 published at New London *Regular Singing Defended, and Proved to be the Only True Way of Singing the Songs of the Lord*. How much a friend of artistic singing he proclaimed himself to be comes to light in such passages as these: "There was care taken that those that were concerned with singing should be furnished with Skill, and to that end, they were under the Instruction of One that was an Artist. It is plain, that the thing he taught them [1 Chron. 15:22], was how to Sing: And therefore it was the Art of MUSICK that he Taught" (page 27). Later on (page 48) Chauncey differentiated between Old Style and Regular Singing in the most musically accurate terms used by any homilist of his generation. In the hospitable climate provided by such a musically enlightened pastor, "Deacon Story's Singing Book. 1740" testifies to a much more up-to-date and advanced musical culture than any early American imprint.

Even the earliest American imprints have however not been exhaustively mined for all the evidence they can furnish on colonial musical culture. Excellent as is Crawford's already cited Da Capo edition, he did not recognize in this epochal edition that "Publick Worship" at 178-179 (*Harmonia Sacra* version in facsimile is at page ix of Crawford's introduction) is a highly ornate 18th-century recension of Georg Neumark's thrice-famous 1657 chorale tune *Wer nur den lieben Gott lässt walten* used as the basis of Bach's Cantata 93 and frequently elsewhere (*Thematisch-systematisches Verzeichnis*, 1966, pp. 387, 740) and that "Resurrection" at pages 186-187 of *Urania* is John Frederick Lampe's setting of a Charles Wesley text. Three years after *Urania*, Josiah Flagg included in *A Collection of*

The best Psalm Tunes (at plate 33) an "Evening Hymn" the tune of which is again easily recognizable because of its idiosyncratic Lombard rhythms as Lampe's (Hymn XIX, "Desiring to love," in *Hymns on the Great Festivals and Other Occasions* [London, M. Cooper, 1746]). The hitherto unnoticed fact that both Lyon and Flagg independently anthologized Lampe's hymn tunes does much to justify the Wesley brothers' enthusiasm for the tunes of Handel's sometime chief oboist.

For a fuller understanding and appreciation of the colonial musical environment obviously what is now needed are studies as authoritative as Crawford's introduction to *Urania* of numerous other tune collections published before 1776: among them the 19 Tate and Brady tune supplements published between 1720 and 1774, the Watts supplements itemized as Evans 9526, 41174, 41175, 41323, 41776, and such other promising Evans items as 8082, 9406, 9598, 9659, 18926, 42240, 41691, and 41692.

Summary

Until this article, American music historians have neglected an important music manuscript at The Newberry Library, Chicago, familiarly called the Deacon Story Music Book. Copied for use in a small Connecticut town, the manuscript contains the usual psalm tunes sung throughout New England in the 1740s, and in addition a body of hymn tunes — three of which are by Jeremiah Clarke (known to all wedding organists today as the composer of "Purcell's Trumpet Tune"). Clarke originated the hymn tune, as contrasted with the psalm tune, and according to the compilers of *The Yattendon Hymnal* counts among the finest hymn tune composers of any generation. The currency of his hymn tunes in mid-18th-century New England, proved by the Deacon Story manuscript and by a Josiah Flagg imprint, forces us to recognize that "better music" circulated in New England long before Dr. Jackson, or any other "doctors of music" appeared on the scene.

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The Hymnody of the Second Great Awakening

Paul Hammond



Paul Hammond

Paul Hammond is Chairman of the Church Music Department at Ouchita Baptist University, Arkadelphia, Arkansas. This article is based on his dissertation, "Music in Urban Revivalism in the Northern United States, 1800-1835" (D.M.A., The Southern Baptist Theological Seminary, 1974).

From July 18 to July 27, 1827, a meeting took place in New Lebanon, New York, to debate "new measures" that had been introduced into revivalism by Charles G. Finney. Finney was regarded as an emotional, sometimes unstable preacher who represented the worst aspects of the western camp-meetings. His "new measures" included primarily the anxious seat (borrowed from the Methodist mourner's bench), the protracted meeting, and a new style of preaching designed to "awaken" individuals to their need for conversion.

Among Finney's opponents were Asahel Nettleton, a successful and revered New England itinerant evangelist, and Lyman Beecher, the most renowned minister of his day. The resistance that Finney encountered was the final attempt to contain a new spirit in American religion. With Charles G. Finney, the age of modern revivalism began. Finney's influence has extended to our own day and has affected the manner in which revivals are conceived and conducted.

The New Lebanon Convention was called in response to widespread revival activity connected with the Second Great Awakening (ca. 1800-1835). Those ministers who were more Calvinistic rejected Finney's belief that a revival was the "purely philosophical result of the right use of the constituted means."¹ Finney believed that revivals could be "worked up" by the application of the proper techniques. The Calvinists, like Jonathan Edwards in the First Awakening, accepted a revival as a miracle sent from God. By the close of the Second Great Awakening, professional evangelists multiplied and Calvinism had been infused with a strong dose of "free-grace" Arminianism.

America was ready for an Awakening in 1800. The Revolution had absorbed the energies of the nation and had drawn attention away from religion. Apathy pervaded America's churches and pulled them to their lowest point in the nation's history. With the disestablishment of religion, those churches closely tied to Europe and Great

Britain suffered. Threats of infidelity from Deism and the Enlightenment were ominous. These conditions brought forth a religious response of great energy. The Second Great Awakening usually brings to mind the frontier camp-meetings that erupted in Kentucky in 1800. Actually, the movement was comprised of two separate phases — the rural or camp-meeting phase, and the urban phase, which is the subject of this article.

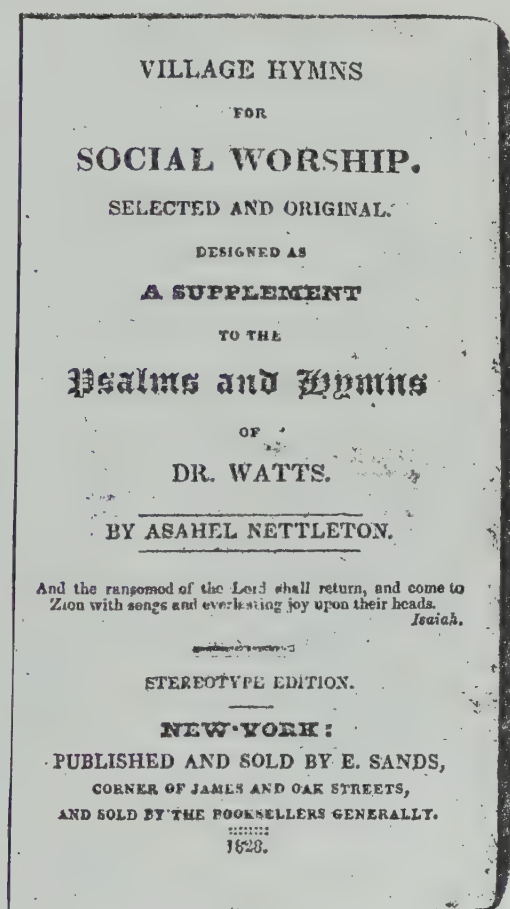
Urban revivalism was the work of professional evangelists in America's cities and towns. The practice of urban revivalism relied upon interdenominational cooperation, publicity, and organization. The first meeting of this type was Finney's Rochester, New York revival in 1830-31. The "revival meeting" concept was borrowed from the protracted meeting. Because the protracted meeting involved continuous preaching day and night and the interruption of normal business activity, revivalists had to adapt to the realities of city life and contain their meetings to the evening hours. There was no limit, however, on the length of the revival. In Rochester Finney preached three times on Sunday and three nights a week from September 10, 1830 to March 6, 1831.² Urban revivalism also had to project an air of respectability to succeed in its new setting.

The Awakening bequeathed considerably more than revival technique to American history. So profound was its impact upon the young nation, that America's identity in the nineteenth century was formed as a result of the Second Great Awakening and its Evangelical theology. Forces unleashed during the Awakening motivated America to seek new heights of social and moral reform. Millennialism in theology shaped the country's view of its "manifest destiny." The great missions thrust was ignited during the Awakening and became linked to American expansionism. William G. McLoughlin has stated that the development of Evangelicalism "is the story of America itself in the years 1800-1900."³

Any religious movement of this magnitude must have a comparable effect upon hymnody. The first Awakening in 1740 brought about the change from metrical psalmody to the hymns of Isaac Watts.⁴ The Second Great Awakening was influential in bringing the evangelical hymn writers into the mainstream of church song. It is interesting to note that the four primary sources for the hymnody of the movement represent the differing viewpoints within urban revivalism.

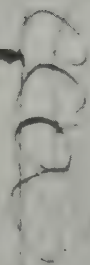
Village Hymns for Social Worship (1824) was compiled by Asahel Nettleton (1783-1844) and espoused the moderate evangelical beliefs of the Congregational-Presbyterian phase of the Awakening. In the preface to *Village Hymns*, Nettleton decried the "ephemeral" revival hymns of his day and declared his intent to produce a hymnal

more suited to the "normal" activities of the church. It was a hymnal of literary merit that represented the Calvinistic views of its compiler.



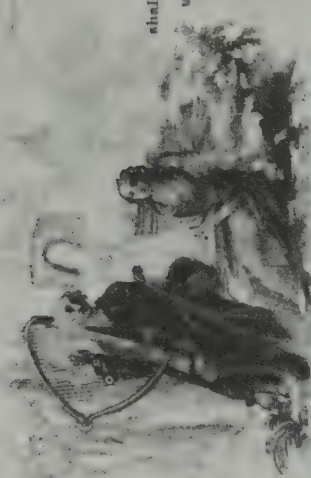
Village Hymns was issued as a supplement to Watts' *Psalms and Hymns*. Evangelical hymn writers such as John Newton, Charles Wesley, Anne Steele, and James Montgomery were conspicuous. This book is noted for its section of missionary hymns, including Heber's "From Greenland's icy mountains." Benson said that its "variety and vivacity were a revelation to many accustomed to more didactic strains and gave it a long popularity."⁵ Nettleton's hymns of awakening, conviction, and conversion were intended to produce a strong sense of guilt and fear.

H. K. H. Mumley.



"And the ransomed of the Lord
songs and everlasting joy

shall return, and come to Zion with
upon their heads;"



ZION'S HARP;

NEW COLLECTION OF MUSIC

Intended as a

COMPANION to VILLAGE HYMNS for Social Worship

By the Rev. A. A. Phelps, D.D.

ALSO,

Adapted to other Hymn Books, and to be used in
CONFERENCE MEETINGS & REVIVALS of RELIGION.

NEW-HAVEN:

Engraved & Published by N. S. Jocelyn.

1824.

ALL

*Far from the utmost verge of day
Those gloomy regions lie,
Where flames amid the darkness play—
The worm shall never die.*

*The breath of God—his angry breath
Supplies and fans the fire;
There sinners taste the second death,
And would—but can't expire.
And would—but can't expire.⁸*

*Great God, to thee I make
My sins and sorrows known;
And with a trembling heart
Approach thine awful throne;
Tho' by my sins deserving hell,
I must repent—for who can tell?⁷*

*My former hopes are fled,
My terror now begins;
I feel, alas! that I am dead
In trespasses and sins.⁸*

Hymns were arranged in the sequence of the conversion experience, a practice followed by many Calvinistic hymnal compilers.

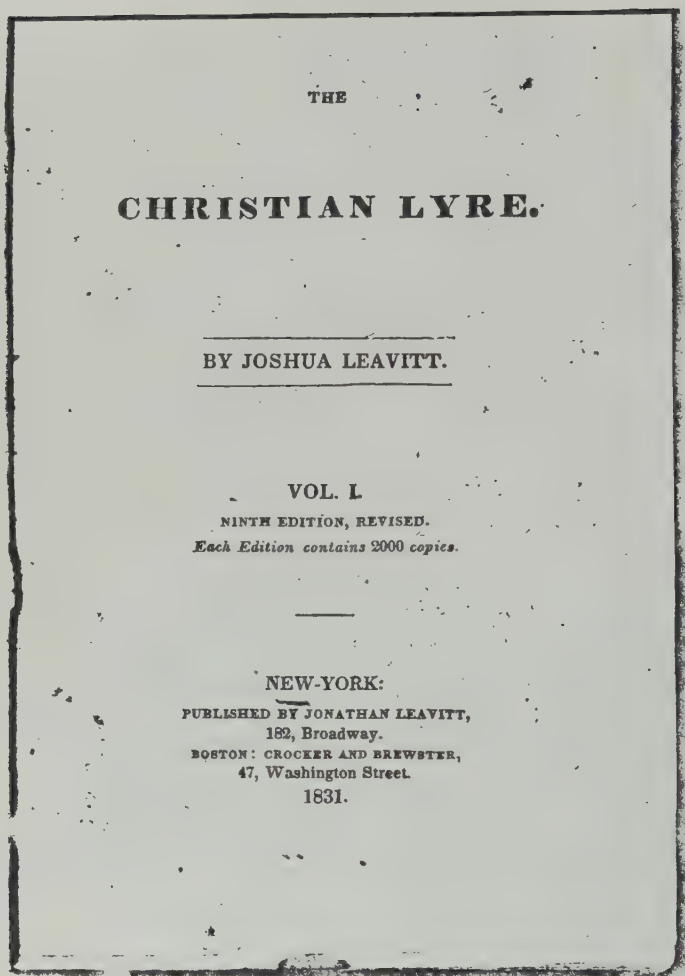
As a companion to *Village Hymns*, Nettleton approved the publication of a small tune-book, *Zion's Harp* (1824), which contained sixty-three tunes. These tunes were intended to supplement the commonly sung tunes of the day. The model for this book was Jonathan Benjamin's *Harmonia Coelestis* (1799), a companion tune source for *The Hartford Selection*. *Zion's Harp* is usually ascribed to Nettleton himself, but it was probably the work of Nathaniel Jocelyn and S[imeon]. S. Jocelyn. The tunes were set in two and three parts with only a text incipit.

Speculation about the source of some tunes in this collection is raised by a statement from the preface:

A few of the tunes, it is supposed, have never before been printed, although most of them have been sung with happy effect in social meetings, and in revivals of religion. These are often obtained with great difficulty.⁹

While there are no folk hymns *per se* in *Zion's Harp*, the possibility that some tunes were transcribed from oral tradition is raised by the above quote.

The Christian Lyre (1831) represented the increasing demand for music in a more secular idiom to accompany the new methods of revivalism. Joshua Leavitt first published the *Lyre* in serialized form



in 1830-31 in his revival newspaper *The Evangelist*. Leavitt was a Congregational minister.

Leavitt wrote to Finney in 1830 to persuade the evangelist to adopt the new hymnbook for his meetings. No evidence of a response from Finney has been found. Leavitt probably assumed that his collection would complement Finney's style of revivalism. Finney, however, thought quite differently about the role of music in a revival.

A great deal of singing often injures a prayer meeting.
 The agonizing spirit of prayer does not lead people to sing
 . . . The spirit of prayer is not a spirit of joy. It is a spirit
 of travail, and agony of soul . . .¹⁰

Consequently, hymn singing was not as central to Finney's meetings as it was to those of his successors.

Although Leavitt's book was closer in style to the camp-meeting songsters, it was important for the future of American hymnody. The printing of hymns and tunes on facing pages anticipated the format standardized in the *Plymouth Collection* (1855). The *Lyre* contained the first printings in America of J. W. Alexander's translation of "O sacred head, now wounded" and the tune "Ellesdie." Also included were "The God of Abraham praise" "Leoni" and "Austrian Hymn."

The number of folk-hymns and secular tunes in the *Lyre* reveal its kinship with the camp-meeting phase of the Awakening. By means of musical analysis and comparison with other folk-hymn sources, forty-eight (48) revival spirituals, religious ballads, and spiritual fold-songs were isolated. The popular "Garden Hymn" was among this group, as were "China," "Windham," and "Pilgrim's Farewell." Variants of secular tunes, such as "Auld Lang Syne," "Home, Sweet Home," "All Through The Night," and the "Marseillaise" were provided with religious texts. Even though Finney ignored the *Lyre*, Leavitt's book was the musical equivalent of the evangelist's revival style.

Two of America's leading musicians, Lowell Mason and Thomas Hastings, issued their own revival hymnal within six months of the publication of the *Lyre*. *Spiritual Songs for Social Worship* was first published in 1831. These advocates of musical reform were closely connected to the urban phase of the Awakening. Thomas Hastings directed music for Finney's revival in Utica, New York, in 1825-26, and was called to New York City in 1832 to organize the music programs of twelve churches. Finney's Chatham Street Chapel, a theater that had been converted into a church, was among this group. Hastings was later to serve with Finney at Broadway Tabernacle. Lowell Mason became Lyman Beecher's music director at the Hanover Street Church in Boston in 1827.

Hastings and Mason agreed with their contemporaries that revivals called for music that was "more familiar, more melodious, and more easy of execution."¹¹ Their book was needed because of the "insipid, frivolous, vulgar and profane" music of other collections.¹² Presumably their attack was aimed at *The Christian Lyre*.

Owing to their direct involvement with leaders of the Awakening, it is not surprising that Hastings and Mason produced a hymnal that mirrored the main themes of Evangelicalism. The close relationship

SPIRITUAL SONGS

FOR

Social Worship:

ADAPTED TO THE USE OF FAMILIES AND PRIVATE CIRCLES
IN SEASONS OF REVIVAL,
TO MISSIONARY MEETINGS, TO THE MONTHLY CONCERT, AND TO OTHER
OCCASIONS OF SPECIAL INTEREST.

Words and Music arranged by
THOMAS HASTINGS, of New York, and LOWELL MASON, of Boston.

UTICA:
WILLIAM WILLIAMS.
NEW YORK:
COLLINS & HANNAY, N. & J. WHITE.
PHILADELPHIA:
GRIGG & ELLIOTT.

1833.

between music and Evangelical theology is illustrated by Lowell Mason's recollection of Lyman Beecher:

His [Beecher's] full belief that the millenium . . . was at hand, that the Church was just about to march with waving banners to final and universal dominion, imparted to music, as it had to theology, an entirely new spirit.¹³

The musical style of Mason and the reformers was undoubtedly influenced by the optimism surrounding the Awakening.

The music of New England had originally been plaintive and mournful to a remarkable degree . . . ; under the exhilaration of anticipated conquest, minor airs became distasteful and went out of date.¹⁴

The musical reform and education movement of the Lowell Mason era in American music should be viewed as one aspect of the Second Great Awakening and its emphasis upon social and moral reform.

A number of hymns made their first appearance in *Spiritual Songs for Social Worship*. Among these were "Gently Lord, O gently lead us" and "Hail to the brightness of Zion's glad morning" by Thomas Hastings, "The morning light is breaking" by Samuel Francis Smith, and "My faith looks up to thee" by Ray Palmer.

Little is known about the musical practice of urban revivalism in comparison to that of the camp-meetings. Finney's conservative theology of music in revivals kept hymnody from attaining a prominent role. The "respectable" music of Mason and Hastings would hardly evoke the same response as the music of the camp-meetings. Finney's adoption of music in the European tradition coincided with the need for revivalism to appeal to urbanites. Urban revivalism, like urban society, rejected American folk music.

Music had not yet become the tool for persuading sinners to repent or to "come home." Neither had music been relegated to the function of "warming up" the congregation for the sermon. The Awakening did serve to stimulate the singing-school movement and the subsequent formation of church choirs. Furthermore, the foundations of the gospel song movement were partially laid by the Sunday School songs of Lowell Mason and his followers.

The influence of the Second Great Awakening reached beyond revival technique. Evangelicalism was important in the formation of America's identity in the nineteenth century. Evangelical Christians have inherited much of the theology of this period. Revival practitioners still appeal to the authority of Charles G. Finney.

In hymnody, the Awakening incorporated many evangelical hymn writers into the body of American church music. During this period, urban America opted for music in classical European styles and relegated native American music to the Southern uplands. The influence of the Second Great Awakening upon the development of American hymnody cannot be overlooked.

FOOTNOTES

¹Charles G. Finney, *Lectures on Revivals of Religion* (2nd ed.; New York: Fleming H. Revell Company, 1868), p. 12.

²William G. McLoughlin, *Modern Revivalism: Charles Grandison Finney to Billy Graham* (New York: The Ronald Press Company, 1959, p. 57.

³William G. Loughlin (ed.), *The American Evangelicals, 1800-1900: An Anthology* (New York: Harper and Row, Publishers, 1960), p. 1.

⁴James C. Downey, "The Music of American Revivalism" (unpublished doctoral dissertation, Tulane University, 1968).

⁵Louis F. Benson, *The English Hymn: Its Development and Use in Worship* (Reprint of 1915 ed. Richmond: John Knox Press, 1962), p. 376.

⁶Asahel Nettleton, *Village Hymns for Social Worship* (New York: E. Sands, 1828), p. 30.

⁷*Ibid.*, p. 262.

⁸*Ibid.*, p. 263.

⁹Nathaniel Jocelyn and S. S. Jocelyn, *Zion's Harp: or a New Collection of Music Intended as a Companion to Village Hymns for Social Worship by the Rev. Asahel Nettleton* (New Haven: N. and S. S. Jocelyn, 1824), preface.

¹⁰Finney, *op. cit.*, p. 126.

¹¹Thomas Hastings and Lowell Mason, *Spiritual Songs for Social Worship* (Utica: William Williams, 1833), p. 3.

¹²*Ibid.*

¹³Barbara M. Cross (ed.), *The Autobiography of Lyman Beecher* (Cambridge: The Belknap Press of Harvard University Press, 1961), p. 112.

¹⁴*Ibid.*

Musical Ministers of the Moravian Church

(Continued from page 14)

¹⁵Robert Stevenson, *Protestant Church Music in America* (New York: W. W. Norton, 1966), p. 41. "Like Christian Gregor, Johannes Herbst, Jacob Van-Vleck, and Peter Wolle, Bechler finally rose to a bishopric. All the composers in the *Music of the Moravians in America* series edited by H. T. David were clergy. Nothing comparable has been seen in the history of a Protestant denomination. In sixteenth-century Spain, Morales, Guerrero, and Victoria were priests, but never bishops. Only Bernadino de Figueroa, the royal chapelmaster at Granada who later became a bishop at Barletta (southern Adriatic port) after winning fame as Juan Bermudo's endorser, violates the rule."

¹⁶The Moravian Music Foundation *Bulletin*, XX, 2 (Fall-Winter 1975), XXI, 2 (Fall-Winter 1976). Two articles by Robert Steelman.

¹⁷Each community had a set of S.A.T.B. trombones which were used for outdoor festivals and announcements.

¹⁸The present hymnal uses Gregor's hymnal selections for no less than 130 of 600 tunes, so his influence is still evident.

¹⁹Hymn 115.

²⁰A splendid new edition of 54 of his tunes is available from Moravian College, Bethlehem, PA 18018.

²¹Carl Fischer, C.M.7956, *I Will Rejoice in the Lord*. Van Vleck, arr. Karl Kroeger. See editor's notes.

²²Hymn 565.

²³Hymns 57, 120, 318, 325, 387, and 450.

²⁴Hymn 53.

²⁵Hymns 15, 121, 267 and various chants.

²⁶Hymn 51.

²⁷Hymn 543.

Bibliography of Hymnals In Use in American Churches -- II

Henry L. Williams



Henry L. Williams

Henry L. Williams, Historian of the Hymn Society, is Librarian of Moravian College, Bethlehem, Pennsylvania. This second bibliography of hymnals currently used in American churches includes mostly smaller Protestant bodies. Readers are invited to send additional entries for these bibliographies to the Editor of The Hymn. (For the first bibliography, see our April 1977 issue, pages 61-63, 66, and our July issue, page 131.)

General Council of Assemblies of God

Hymns of Glorious Praise, edited by Music Department
Gospel Publishing House, Springfield, MO 1969. 504 hymns.
Worship section. \$3.95.

Supplier: Gospel Publishing House
1445 Boonville Ave.
Springfield, MO 65802

Church of the Brethren

The Brethren Hymnal, edited by Committee, House of the Church
of the Brethren, Elgin, IL 1951. 693 hymns worship section.
\$3.95.

Supplier: The Brethren Press
1451 Dundee Avenue
Elgin, IL 60120

The Christian and Missionary Alliance

Hymns of the Christian Life, no editor given. Christian Publica-
tions, Harrisburg, PA 1962. 566 hymns and worship section.
\$3.50.

Supplier: Christian Publications, Inc.
25 South Tenth Street
Harrisburg, PA 17101

(A new 1978 edition is scheduled for May 1978)

The Evangelical Covenant Church of America

The Covenant Hymnal, James R. Hawkinson and J. Irving
Erickson, editors. Covenant Press, Chicago, 1973. 667 hymns
and worship section. \$6.50.

Supplier: Covenant Press
3200 W. Foster Ave.
Chicago, IL 60625

Reformed Episcopal Church

The Book of Common Praise, Revised, with Supplement and Topical Index added. Reformed Episcopal Publication Society, Philadelphia, 1943. 702 hymns, 128 chants. \$4.50.

Available from: Walter G. Truesdell
Reformed Episcopal Seminary
25 South 43rd Street
Philadelphia, PA 19104

Apostolic Lutheran Church of America

Hymns and Songs of Zion, Mary B. Mickelsen, editor. Apostolic Lutheran Church of America, 1971. 468 hymns. \$3.10.

Supplier: Apostolic Lutheran Book Concern
Route 1, Box 150
New York Mills, MN 56567

General Conference Mennonite Church

(Old) Mennonite Church

The Mennonite Hymnal, Lester E. Hostetler and Walter E. Yoder, editors. Faith and Life Press, Newton, KS and Herald Press, Scottdale, PA., 1969. 653 hymns and responses. 98 responsive readings and prayers. \$4.25.

Suppliers: Faith and Life Press
Newton, KS 67114
Herald Press
Scottdale, PA 15683

Mennonite Hymnary, Walter H. Hohmann and Lester Hostetler, editors. Mennonite Book Concern, Berne, IN and Mennonite Publication office, Newton, KS, 1940. 623 hymns. Aids to worship section. \$3.00.

Supplier: Faith and Life Press

Free Methodist Church

Wesleyan Methodist Church

Hymns of Faith and Life, Lawrence R. Schoenhals, executive editor, The Joint Hymnal Commission, Free Methodist Church and Wesleyan Methodist Church, 1976. 567 hymns. \$4.25.

Suppliers: Light and Life Press
Winona Lake, IN 46590
The Wesley Press
Marion, IN 46952

Moravian Church

Hymnal and Liturgies of the Moravian Church, edited by the Hymnal Revision Committee, published by the Authority of the Provincial Synods of the Moravian Church in America, 1969. 622 hymns and service selections. Liturgical section, notes on authors, composers, and sources. \$6.25.

Supplier: Moravian Church Office
69 West Church Street
Bethlehem, PA 18018

Orthodox Presbyterian Church

Trinity Hymnal, Robley Johnston, Arthur W. Kuschke, Jr., LeRoy B. Oliver, Edward J. Young, Robert S. Marsden, editors. Orthodox Presbyterian Church, Philadelphia, 1961. 730 hymns, 76 Psalter selections, and Forms for Profession of Faith. \$6.00.

Supplier: The Orthodox Presbyterian Church
7401 Old York Road
Philadelphia, PA 19126

Christian Reformed Church

Psalter Hymnal and Psalter Hymnal Supplement, no editor given, Board of Publications of the Christian Reformed Church, Grand Rapids, MI, 49508, 1976 (supplement 1974). *Hymnal* 493 hymns, *Supplement*, 63 hymns. \$4.94 and \$2.00.

Supplier: Board of Publications
2850 Kalamazoo Ave. S.E.
Grand Rapids, MI 49508

Christian Science

Christian Science Hymnal, no editor given, the Christian Science Publishing Society, Boston, 1932 and 1960. 429 hymns. \$5.50.

Supplier: Christian Science Publishing Society
One Norway Street
Boston, MA 02115

Unitarian Universalist Association

Hymns for the Celebration of Life, edited by Unitarian Universalist Hymnbook Commission. The Beacon Press, Boston, 1964. Worship Resources, Notes on Hymns, Tunes, and Readings, pp. 415-474. \$4.50.

Supplier: Beacon Press
25 Beacon St.
Boston, MA 02108

United Methodist Church

The Hymnal of the Evangelical United Brethren Church, edited by Hymnal Commission, Board of Publication, Evangelical United Brethren Church, Dayton, OH, 1957. 481 hymns. Aids to worship section. \$2.50.

Supplier: Abingdon Press

201 Eighth Ave., South

Nashville, TN 37202

(Evangelical United Brethren Church is now merged with the United Methodist Church.)

DAH Board Meets, Formulates Plans

The newly appointed Editorial and Project Board for the Dictionary of American Hymnology Project met for the first time in Washington on October 27 and 28. Board members Ellen Jane Porter, Carlton R. Young and Harry Eskew (chairman) plus executive director W. Thomas Smith, met with DAH editor Leonard Ellinwood and his colleague, Elizabeth Lockwood. The sessions took place at Mrs. Lockwood's residence, where the DAH files are located.

Dr. Ellinwood led several stimulating sessions in orienting the board to the opportunities and problems of the DAH, a project with which he has been associated for more than 20 years. The group exchanged many ideas related to the nature and completion of the DAH.

Plans were adopted to move the DAH Project forward by providing the HSA Finance Committee by the April 1978 Convocation the information needed for this committee to apply for grants from foundations. Such grants will provide funds for the use of computer technology in producing this monumental hymnological reference work. (For a fuller description of the DAH, see our July 1977 issue, pages 126-127.)

Hymnic Anniversaries 1978

(Continued from page 2)

- 1878—Edward Caswall died. Translator of "When morning gilds the skies" and "Jesus, the very thought of thee."
- 1878—Harry Emerson Fosdick born. Author of "God of grace and God of glory."
- 1878—William Whiting died. Author of "Eternal Father, strong to save."
- 1878—Catherine Winkworth died. Translator of "Praise to the Lord, the Almighty" and many other hymns from the German.

Hymns in Periodical Literature

James A. Rogers



James A. Rogers

James A. Rogers, Minister of Music at the First United Methodist Church, Springfield, Illinois, is Chairman of the Hymn Society's Promotion Committee.

Nathan Mitchell, "Old Hymnal Illuminates Roots of Catholic Music," *Pastoral Music*, August/September 1977.

This article gives an overview of the first American collection of Roman Catholic church music, *A Compilation of the Litanies and Vespers, Hymns and Anthems as They Are Sung in the Catholic Church*, published in 1787 by a Philadelphia silversmith and copper-plate printer named John Aitken. The book was edited anonymously and the arrangement of its contents suggests an editor who was but vaguely familiar with the labyrinthine ways of Roman Catholic worship.

The main interest of John Aitken's *Compilation* lies in its remarkable eclecticism and its rather astonishing ecumenicity. Remember, this book appeared in 1787 for a minority religious body in a newly liberated nation. And while 18th Century Catholicism is not usually remembered either for its ecumenical risk taking or for its love of the vernacular, Aitken's collection reveals an interest in both. The book contains several settings of psalm texts in Protestant translations, as well as about 35 vernacular hymns (26 in English and 9 in German). Some of these vernacular hymns are derived from familiar non-Catholic tunes. Despite these borrowings from Protestant sources, traditional elements of Catholic piety are represented in the book, and Marian devotion is strong.

The book opens with a mini-course in fundamental music theory, a rather common practice of hymnal publishing in that era. This earliest American Catholic hymnal, however, is as remarkable for what it omits as for what it includes. For instance, there are no Mass "probers" for the Sundays or the feasts and seasons of the liturgical year. There is an incomplete setting of the "ordinary" of the Mass, called "The Holy Mass of the Blessed Trinity," which contains curiously truncated versions of the *Gloria* and the *Credo*. John Aitken's *Compilation* shows us that while the Roman church may have made it to America, most of its "musical heritage" did not.

Mr. Mitchell suggests that the real importance of John Aitken's

Compilation stems not from the musical and liturgical information it provides, but from its function as a social document. In Mr. Mitchell's opinion, Aitken's hymnal served to make a political statement for the early Catholic community in America. It was a statement about the political insecurity of Catholics and a plea for "legitimacy" in a country where every other Christian denomination could point proudly to its wellworn hymnals and psalters. Aitken's *Compilation* was the American Catholic community's first response to efforts like the *Bay Psalm Book*. It was a piece of political bargaining, a way of letting potential opponents know that Roman Catholics also knew how to sing psalms, that Roman liturgy was not sheer hocus-pocus. Mr. Mitchell suggests that Aitken's hymnal was an early effort at propaganda, an early attempt to make Catholic worship "respectable" in the face of widespread suspicion and distrust. It was a social instrument for saying that Catholics were not unpatriotic aliens who supported strange rites in a foreign tongue, but rather freedom-loving Americans whose worship material was in the public forum like everyone else's.

Clyde Herndon, "A Hymn Program for Children," *Music Ministry*, September, 1977.

Mr. Herndon details his method of teaching hymns to children, involving the graded choir program and a goal of eight to ten new hymns each year. The older children (3rd through 6th grade) not only use choir workbooks which contain study sheets on the hymns, but each child is also expected to sing the first stanza of the hymn a cappella for the director each month!

The article also contains a list of 45 hymns which have been learned over the past five years. They are all first rate hymns, and of the type which choir directors seldom take the time to teach to children. How we wish other churches would do as well!

H. Myron Braun, "Yes, Heresies in Hymns," *Music Ministry*, September, 1977.

Some months prior to this editorial, Dr. Braun suggested that it was possible for there to be heresies in hymns. Now, after some reader response, he has attempted to cite some specific examples. The first step is to identify a few of the central ideas and meanings of the gospel. Then we can see more easily how the words of some hymns may distort these ideas.

The cross is the enactment of God's love in terms of self-sacrifice on behalf of others. The cross says that the goal of life is to make oneself available to the needs of others. The walls we build around ourselves to protect our own interests, our alienation from other human beings, our fears, our distrust — all these are antithetical to

the cross. Rather, openness, trust, vulnerability, reconciliation, and strengthened relationships are the potential traits God has implanted within the human spirit.

We have tended to institutionalize the gospel and in so doing have perverted, if not actually reversed, its meaning. The goal of a basic trust in God's love, an openness of human relationships and concern, has been distorted to a blind and undefinable "faith" that our own self-concerns will be vindicated. The idea of discipleship, of serving Christ by being a Christ to the world around us, has been twisted into a sentimentalized devotion to a romantic idol, the result of which is personal gain, a good feeling, a special "in" with divinity.

The problem of heresy in hymns, the falsification or distortion of the meaning of God's love for our humanity, comes to a crisis when one is seeking hymns on the meaning of the cross or hymns relating to passages about discipleship, servanthood, and taking up the cross. Our popularly known hymns simply do not talk about servanthood for the sake of humanity; they talk about devotion for the sake of personal gain. "The Old Rugged Cross" is the classic example because it makes of the cross a fetish upon which we lavish an idolatrous devotion, with the motivation of receiving future personal bliss. Other hymns about the cross imply this same separation from human concerns, needs, and relationships. The hymn that begins "Take up thy cross" at first glance seems to be ideally suited to the text about taking up the cross, but if you read a little further you see that the writer is not interested in servanthood but in separation from human concerns.

"More, love to thee, O Christ," to take another example, seems to be a hymn of discipleship. But the devotion it expresses is not to Jesus' understanding of life and love; rather it is a pathetic plea for release from human concerns, a grasping hope for personal rescue into ultimate bliss.

So we have the continuing responsibility to work at integrity in our worship, slowly exposing our congregations to varied and authentic hymnody, both words and tunes. Our task is to help our congregations be aware of *what* they sing by relating congregational song to other parts of worship. Our task is to help our congregations be aware of *why* they sing — to participate in the dramatic action of Christian worship rather than to induce a sentimental feeling or send us on an emotional jag.

(Note: Dr. Braun's article is well thought out and presented. The above summary only touches on its main points. You are encouraged to secure a copy of *Music Ministry* and read it in full.)

Winston-Salem 1978

The 1978 National Convocation of The Hymn Society of America is scheduled for April 23-25, 1978 in Winston-Salem, North Carolina. The convocation will focus on three major topics: Ralph Vaughan Williams, The American Camp Meeting Song, and Moravian Hymnody. In addition, a variety of topics will be dealt with in mini-sessions. The following is a brief listing of scheduled sessions.

Ralph Vaughn Williams—A paper will be read by Richard T. Gore followed by a Choir-Congregation-Concert-Hymn-Festival in which choral and organ music based on hymn tunes by Vaughan Williams will be performed. The hymn singing and choral music will be accompanied by Charles H. Heaton. The four choirs will be directed by Donald Armitage, coordinator for the Convocation.

The American Camp Meeting Song—Ellen Jane Porter will present a monograph on this important aspect of American hymnody, followed by the singing of some typical camp meeting songs.

Moravian Hymnody—John H. Johansen will sketch the history of Moravian hymnody, followed by a Love Feast at Central Moravian Church with the local Moravian brass choir playing Moravian hymns.

Creative Hymn Singing—Alice Parker, one of the leading interpreters of hymns, will lead this session. Everyone should experience this session with Alice Parker!

Mini-Sessions

Creative use of hymns with children—Judy Hunnicutt

Creative preaching with hymns—H. Glen Lanier

Creative use of the organ in hymn accompaniment—Fred Jackisch.

Creative use of the piano in hymn accompaniment—Al Washburn.

Creative use of handbells in hymns—James V. Salzwedel.

Lee H. Bristol will present a history of Table Graces with the illustrations to be sung by the congregation. A Twentieth Century Sampler of significant new hymns will be led by Carlton Young. Tours will be offered to the Moravian Music Center, Old Salem and Duke University. This is only the beginning of the events! Plan to come to Winston-Salem in the spring! Details and registration forms will be mailed with the February issue of *The Stanza*.

Research Committee Meets in Nashville

On November 6-7 the Hymn Society's Research Committee met in Nashville at Scarritt College with professor of church music Carlton Young serving as host. Committee members present were Harry Eskew, Karl Kroeger, Mary Oyer (Chairperson), Ellen Jane Porter, Carl Schalk, Omer Westendorf, and Carlton Young. Others attending were James Rogers (Chairman of the Promotion Committee), William J. Reynolds (President-elect), and W. Thomas Smith (Executive Director).

The committee made several decisions to more clearly define its work:

1. That music be given equal emphasis with texts of congregational song.
2. That for a working definition, the hymn may be regarded as a congregational song.
3. That the work of this committee would concern congregational song and other religious music as it supports and elaborates congregational song.

Much of the meeting focused on the revision of the Hymn Society's Literature List. Several outdated papers and other items were deleted from the Literature List, but deleted publications will be available for purchase until the present supply is depleted. Deleted publications are: Paper II—*The Religious Value of Hymns*, Paper V—*Hymn Festival Programs*, Paper VI—*What Is a Hymn*, Paper XVI—*The Hymn Festival Movement in America*, *Catalogue of American Universalist Hymn Writers*, and *Catalogue of American Unitarian Hymn Writers*.

Two publications to be revised are Paper XXV—*A Short Bibliography for the Study of Hymns*, to be revised by Keith Clark, and *Hymn Patterns*, to be revised by James Rogers. In the future all authors of commissioned papers and other separate publications are to submit an outline or abstract to the Research Committee prior to writing. The prices of Hymn Society Literature are to be revised and will appear in the printing of the Literature List.

The other major emphasis of the Research Committee's meeting concerned the evaluation of hymns and obtaining new hymns and hymn tunes. Suggestions were made for committees to evaluate the "New Psalms for Today" and the non-competition hymns. Plans were made to commission three well-known hymn writers and hymn-tune composers to provide new hymns and tunes for use at the 1978 Convocation. From the numerous hymns submitted each year other than competition hymns one is to be selected as a first place winner to receive a monetary award. This first-place hymn and those receiving honorable mention will be published in *The Hymn*.

HYMNIC NEWS

Australian Ecumenical Hymnal Published

The Australian Hymn Book, the result of cooperative efforts of five major Australian denominations (Anglicans, Congregationalists, Methodists, Presbyterians, and Roman Catholics), was published September 26, 1977 by William Collins Publishers Pty. Ltd. of Sydney. This new hymnal was dedicated on its day of publication at a national dedication service in St. Andrew's Cathedral, Sydney, an ecumenical service with participation by representatives of the five cooperating denominations.

There are two editions of *The Australian Hymn Book*, a standard edition containing 579 hymns and a standard edition with Catholic supplement with 45 additional hymns, a total of 624. Although it includes a large selection of hymns, much interest has been expressed in the hymns this new book leaves out, especially "Onward Christian Soldiers" and "Faith of our Fathers," the latter not even found in the Catholic supplement. (This hymnal will be reviewed in a later issue.)

Welsh Annual Hymn Fest in Ottawa

Eluned M. Thomas

(Miss Thomas, of Don Mills, Ontario, is president of
The National Welsh Gymanfa Ganu Association, Inc.)

The 46th Welsh National Hymn Singing Festival, known to them as a "Gymanfa Ganu," took place as usual on Labor Day Weekend, this time in Ottawa, Ontario. Although there are many small hymn singing festivals in various Welsh communities in the United States and Canada, this large annual hymn festival which began in 1929 is organized by The Welsh National Gymanfa Ganu Association.

On September 1-4, 1977 about 2,000 singers gathered from all parts of the U.S. and Canada and even a few from Britain and South America. Noel Davies, conductor of the renowned Pontordulais Male Voice Choir, came from Wales to direct this Gymanfa. He directed it with verve but also with a great feeling for the words of the hymns. The Gymanfa Ganu sessions were held in the beautiful National Arts Centre Opera House. Although the Ottawa Welsh Choir was on the stage, it was the congregation which really did the singing.

While it is not always so, this time the hymns we sang were old, familiar ones, such as "Cwm Rhondda," "Rachie," "Diadem," "Aberystwyth," "Hyfrydol," and "Huddersfield," by such composers as John Hughes, Caradoc Roberts, and Joseph Parry. The words of our great hymnists such as Ann Griffiths, William Williams (Pantycelyn), Elfed, David Charles and Watcyn Wyn seem as relevant today as when they were written. The combination of inspiring

words and stirring music sung in four-part harmony resulted in a truly memorable experience. Each year our final hymn is "God be with you till we meet again."

If sometime you are able to attend a National Gymanfa Ganu, you will be richly rewarded, for the fervor and eloquence of the unrehearsed four-part singing of a thousand or two Welsh voices is something which you will not soon forget. In 1978 we shall meet at Minneapolis under the direction of Lyn Harry, former conductor of the famed Morriston Orpheus Male Voice Choir, now of Hamilton, Ontario, and you are all most welcome to come and "sing praises unto the Lord."

McGraw Sacred Harp Collection Donated

Hugh McGraw of Bremen, Georgia, Executive Secretary-Treasurer of the Sacred Harp Publishing Company and leader in the Sacred Harp singing movement, has donated his collection of 20 editions of *The Sacred Harp* to the Dargan Carver Library of the Baptist Sunday School Board, Nashville. This collection ranges from the 1859 3rd edition to the most recent 1971 edition and includes the personal autographed copy of the 1911 edition of its editor, J. S. James. The donor hopes to expand this collection to encompass all editions of this famous Georgia shape-note tunebook.

Spurgeon's Hymnal Reprinted

Our Own Hymnbook (1866), the hymnal compiled by Charles H. Spurgeon (1834-92) for use in his Metropolitan Tabernacle in London, has been reprinted. Spurgeon, the leading English Baptist preacher of his day, attracted such crowds that his Tabernacle was erected in 1861 to seat 6000 persons. Spurgeon wrote 20 hymns which were included in *Our Own Hymnbook*. Further information about this reprint can be secured from Pilgrim Publications, Box 66, Pasadena, TX 77501.

F.E.L. Sues U.S. Catholic Bishops

According to the *Los Angeles Times*, F.E.L. (Friends of the English Liturgy) Publications has filed an \$8.6 million copyright infringement suit in Chicago against the U.S. Catholic bishops. This same firm, an Illinois corporation, filed a similar suit against the Chicago archdiocese in September 1976. Following the F.E.L. suit against the Chicago archdiocese, Cardinal John P. Cody imposed a ban on the use of any F.E.L. hymns in archdiocesan churches. This earlier case is still pending in the U.S. district court.

In the new F.E.L. suit, fifteen dioceses were cited for alleged violation involving 15 songs or songbooks. This suit accuses the Catholic bishops with "failing to provide adequate direction to their dioceses and parishes" concerning proper use of copyrighted material. F.E.L.'s best known hymn, reportedly widely used without permission or payment, is "They'll know we are Christians by our love."

Biographical Notes

Pulitzer Prize winning composer, John La Montaine, is a native of Oak Park, Illinois. His teachers have included Stella Roberts, Bernard Rogers, Howard Hanson, and Nadia Boulanger. In 1950 John La Montaine became celestist and pianist with the NBC Symphony under Arturo Toscanini, and held the post until the Maestro's retirement in 1954.

In 1958 the Ford Foundation commissioned La Montaine to compose a work for the National Symphony Orchestra, and the resulting "Concerto for Piano and Orchestra," opus 9, was awarded the Pulitzer Prize, 1959. In 1960 he won the Rheta Sosland Chamber Music Competition with his String Quartet, opus 16. His song cycle, "Songs of the Rose of Sharon," was premiered by Leontyne Price with the National Symphony under Howard Mitchell. A second large song cycle, "Fragments from the Song of Songs," had its New York premiere under Josef Krips with the New York Philharmonic, Adele Addison soloist.



John La Montaine

In 1961 he wrote the first work ever to be commissioned in honor of a presidential inauguration. The Overture: "From Sea to Shining Sea," was performed by the National Symphony at the Inaugural Concert for President and Mrs. John F. Kennedy. In 1961 "Novellis, Novellis," the first opera of the "Christmas Trilogy" was premiered at the Washington Cathedral under Paul Callaway. The second of the trilogy, "The Shephard's Play" (1967), was televised nationally by ABC also from the National Cathedral. The final opera, "Erode the Greate," brought the monumental undertaking to completion with its premiere on New Year's Eve, 1969.

John La Montaine has been the recipient of two Guggenheim fellowships, and commissions from the Ford Foundation and the Koussevitsky Foundation. He served in 1962 as the Composer-in-Residence at the American Academy in Rome. As visiting professor of composition he has served at various universities, including the Eastman School of Music.

The three hymn tunes commissioned by the Hymn Society for its 1977 Chicago Convocation are the first hymn settings La Montaine has composed.

"Holy Spirit, font of light" is a translation of John Webster Grant (b. June 27, 1919 in Truro, Nova Scotia), an ordained minister of the United Church of Canada who is Professor of Church History at Emmanuel College, Victoria University. Four of his translations of Latin hymns and his hymn on Psalm 122 are in *The Hymn Book* (1971, Anglican Church of Canada and United Church of Canada).

"But Thou, O Christ" was written in October 1953 and selected by The Hymn Society of America for use at the Urban Convocation at Columbus, Ohio in February 1954. This was the last hymn of Thomas Curtis Clark (1877-1953), editor for the Christian Century Press some 36 years who wrote eight volumes of original poems and was poetry editor of *The Christian Century*.

The tune "Childhood" with the familiar text of Charles Wesley, "Gentle Jesus, meek and mild," has been substituted at the composer's request for the tune actually used at the Chicago Convocation, "Haec Dies," with Fred Kaan's "This is the day when light was first created."

These three hymns with John La Montaine's new settings had to be reduced in size for inclusion in *The Hymn*. Readers planning to make use of these hymns are encouraged to order them in their larger format. Copies of these three hymn settings and an anthem are available for \$1.00 from the Hymn Society of America, Wittenberg University, Springfield, OH 45501 or from Fredonia Press, 3947 Fredonia Drive, Hollywood, CA 90068.

Corrections

Please make the following corrections in your October 1977 issue of *The Hymn*: On page 193 insert the following abbreviation: UCC *Hymnal of the United Church of Christ*. On page 216 after line two add: *America*, available from the Hymn Society of America, National Headquarters. On page 222 the composer's name should read Wallace H. McKay. Our apologies to Mr. McKay.

Fredonia

Veni Sancte Spiritus

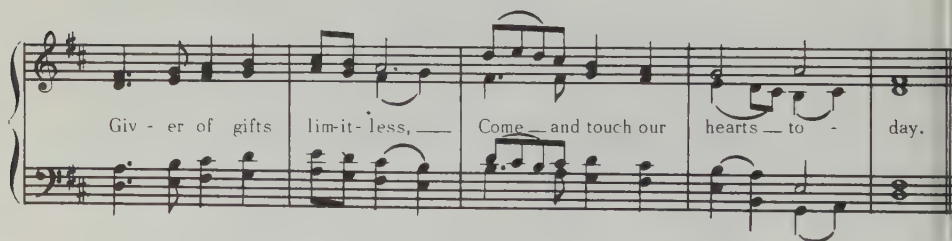
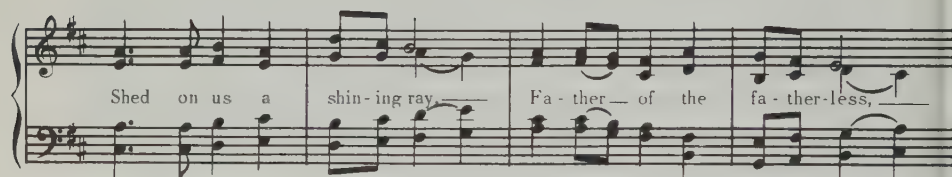
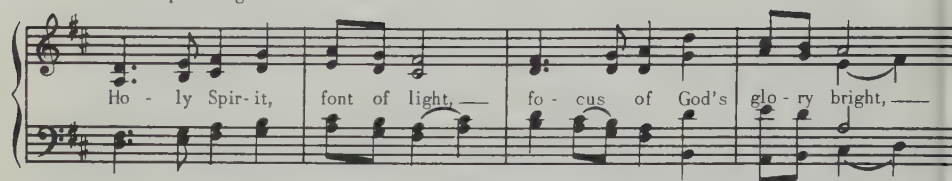
Latin, 13th Century

*) tr. John Webster Grant (1919-)

Holy Spirit

John La Montaine

With deep feeling



Source of strength and sure relief,
 Comforter in time of grief,
 Enter in and be our guest.
 On our journey grant us aid,
 Freshening breeze and cooling shade,
 In our labor inward rest.

Enter each aspiring heart,
 Occupy its inmost part
 With your dazzling purity.
 All that gives to man his worth,
 All that benefits the earth,
 You bring to maturity.

As your promise we believe
 Make us ready to receive
 Gifts from your unbounded store
 Grant enabling energy,
 Courage in adversity,
 Joys that last for evermore.

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Christus

*) Thomas Curtis Clark, 1931

But Thou, O Christ

John La Montaine

With vigor

Where rest - less crowds are throng - ing A - long the Cit - y ways,
Where pride and greed and tur - moil Con - sume the fev - ered days,

Where vain am - bi - tions ban - ish All thoughts of praise and prayer,

The peo - ple's spir - its wav - er; But thou, O Christ, art there.

In scenes of want and sorrow
And haunts of flagrant wrong,
In homes where kindness falters
And strife and fear are strong,
In busy street of barter,
In lonely thoroughfare,
The people's spirits languish;
But thou, O Christ, art there.

O Christ, behold thy people
They press on every hand!
Bring light to all the cities
Of our beloved land.
May all our bitter striving
Give way to visions fair
Of righteousness and justice;
For thou, O Christ, art there.

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Childhood

Gentle JesusCharles Wesley
(1707-1788)

John La Montaine

Slowly and Simply

1. Gen - tle Je - sus, meek and mild, Look u - pon a lit - tle child;
Pit - y my sim - pli - ci - ty, Suf - fer me to come to Thee.

2. Lamb of God, I look to Thee; Thou shalt my Ex - am - ple be;
Thou art gen - tle, meek and mild, Thou wast once a lit - tle Child.

1. Put Thy hands u - pon my head, Let me in Thine arms be stayed;

2. Lov - ing Je - su, gen - tle lamb, In Thy gra - cious hands I am.

1. Let me lean u - pon Thy breast, Lull me, lull me, Lord, to rest.

2. Make me, Sa - viour, what Thou art, Live Thy-self with - in my heart.

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REVIEWS

If Such Holy Song by Stanley L. Osborne. 1976. The Institute of Music, 705 Masson St., Oshawa, Ontario L1G 5A6, Canada. 602 p. \$7.50. Payment to be made with order. (soft bound)

The combined Anglican United *Hymn Book*, published in 1971, was followed by a unique commentary, *If Such Holy Song*, in 1976. The author, Stanley L. Osborne, Mus.D., owns a library of 300 volumes on hymnology. His prodigious research has taken him to Toronto, Ottawa, Princeton, Glasgow, Oxford, and the British Museum. See his brief biography in the July 1977 *The Hymn*.

Dr. Osborne is a master in the art of compression. For each of the 501 hymns in the collection he gives a short biography of the author and composer, and the central message of the hymn. His comments are provocative and interesting.

Following the Preface, two excellent articles, "On Choosing Hymns" and "On Learning Hymns" contain valuable suggestions on exploring a new hymn book. "The Liturgical Approach" could serve as a refresher course for Anglicans (Episcopalians), and make an enlightening study for those with other backgrounds. The concluding section, "The Essays," which deals with Carols, Folk Music, Spirituals, the Psalter, etc., should not be missed.

Dr. Osborne is aware of the problem of introducing unfamiliar hymns or music, and believes that the reading of music should be taught in all our schools. What a tremendous lift that could give

to the singing! He suggests that it is good to introduce a new hymn in the middle of a service. "Two or three sentences will be sufficient by way of introduction, and then the organist will play the melody preferably without accompaniment." Choir and congregation may then join to sing the hymn. A well prepared choir, giving a confident and hearty lead, adds immeasurably to this introduction.

A layman in Vancouver, B.C., uses this method to introduce hymns new and old, using two or three minutes. He has found Dr. Osborne's *If Such Holy Song* a gold mine of information. The book also suggests that a new hymn should be repeated from time to time. The choirmaster of the church I attend in retirement, chooses a *Hymn of the Month*. It is sung each Sunday of that month. It is then repeated at intervals. He too uses *If Such Holy Song* as a reference.

Among Dr. Osborne's provocative comments the one that raises most questions is his idea that "one grows to expect that the address will be to God." But if we eliminated all hymns not directly addressed to God what a loss it would be! Surely there is a place for proclaiming our faith in song, for encouraging one another in our mutual faith as we lift up our hearts in music together.

Dr. Osborne is critical of hymns that overemphasize the element of sadness and gloom. He looks for the note of gladness and victory even when the battle is hard. In commenting on "O God of Bethel" he writes, ". . . that our

life should be summed up as a 'weary pilgrimage' can scarcely be reconciled with reality. Pilgrimage yes, but weary? No, that offends. Life has its struggle, its trial and even at times its defeat, but it is not devoid of joy or victory." There is high praise for "Ride on, ride on in majesty." He writes of it: "Objective, robust, confident and stirring, it possesses that peculiar combination of tragedy and victory which draws the sinner into the centre of the drama."

Dr. Osborne believes that a hymn should not start with a question. He makes a good point in the hymn that usually begins, "Souls of men why will ye scatter?" The Committee made "There's a wide-ness in God's mercy" the first verse instead, relegating the question to verse four—a vast improvement!

Of the many modern hymn writers, Frederik Herman Kaan leads the list with twenty-one. They were written out of a recognized need for contemporary hymns free from "dated language, static ideas, remote symbolism." Of Kaan's hymns, Dr. Erik Routley writes that they "make a dead set at the refusal of earlier hymns to come to terms with contemporary life. They are witty, abrasive, craftsmanlike and trenchant." Dr. Osborne suggests that Kaan's hymns have brought "a new and exciting dimension into worship song."

For the most part Dr. Osborne approves the modern approach but in commenting on the hymn by Richard Granville Jones, "Jesus is the man who cares for others, Jesus is the man for me," he agrees that the hymn contains sound New Testament theology. But he warns us against hymns that hover on the

verge of "Jesus-in-jeans, man-for-others" approach which may obscure the sense of majesty in our approach to Jesus Christ. "It is true that he is friend and brother; but he is also Lord of life." On the other hand Osborne defends the much-criticized "God of concrete, God of steel," also by Jones, a hymn in which cable, rail, rockets, satellites, map, graph and chart mingle in a glorious montage of modern inventions. He suggests that "those who murmur that the immanence of God is stretched to the breaking point in these verses there is one reply: read through to the end—God at loose in the world, saving and redeeming 'with Easter's might'."

There are some excellent hymns for both urban and rural dwellers. About Kaan's "Sing we of the modern city," Kaan himself writes: "in a growing context of grey anonymity we voice our belief that people matter." In those words he speaks for all who write about the modern city. Walter Henry Farquharson could represent the rural scene in his hymn "For the beauty of the prairies." The question is raised, what have we done with the garden God has leased to us? He answers: "We threaten all creation with our blindness." Comments Dr. Osborne: "In the warnings of ecologists we may even hear the voice of God today."

A book review has to be selective. There are so many questions raised, so many fresh insights and thought-provoking comments that must be omitted because of lack of space. Explore it for yourself. We owe a debt to Stanley Osborne for this excellent encyclopedia and ready reference for hymns old and new. It would be an invaluable addition to the library of any min-

ister, organist or layman. It should be used, to begin with, in conjunction with the Anglican United *Hymn Book*, Canec Publishing House, 47 Coldwater Road, Don Mills, Ontario M3B 1Y9, Canada. \$5.75.

Moir A. J. Waters
London, Ontario
Canada

Songs and Hymns from Sweden edited by Anders Frostenson and translated by Fred Kaan, 1976. 24 p. London: Stainer & Bell Ltd. Order from Galaxy Music Corporation, 2121 Broadway, New York, NY 10023. \$3.50 (soft bound)

On the first Sunday of Advent, 1976, *Psalmers och Visor 76* (Hymns and Songs) was introduced to the congregations of the Church of Sweden. This is a supplement of 138 songs and 14 texts without tunes to be used with the *Psalm-bok*, the 1937 edition of the Swedish hymnal. Although 70 authors (from Ignatius to the present) are represented by the texts, nearly one half is the original work of Anders Frostenson (b. 1906), a minister of the Church of Sweden.

Fifteen Frostenson texts and five by other contemporary Swedish writers have been translated by Fred Kaan and published, along with musical settings, in *Songs and Hymns from Sweden*. (One of the original lyrics is the work of Olav Hartman, the author of the novel, *Holy Masquerade*.) Kaan, who is well-known through his original work (see *The Hymn*, 28, 1 (Jan. 1977) 6-7, 2 (April 1977) 64-65 and 3 (July 1977) 159-161) has quite faithfully captured the thought and spirit of the original

texts. For someone whose native tongue is not Swedish, he has been amazingly sensitive to the nuances of that language.

The language is simple but never dull, and there are no clichés. At times it is stark and rigorous.

The texts are contemporary but biblically oriented. In fact, Scripture references are noted for many of the songs. There is an emphasis upon the presence of Christ and his continued work in the world:

*And now he is with us forever;
he sits at the Father's right hand;
he serves us at table,
we meet him in city streets and on the land.
His word is our hope and our challenge:
and all is nearness, for his is the world.*

It is Jesus who sets us free:

*Jesus shows us how the Father wills that human life should be:
Free as birds that wing to heaven,
strong and rising, like a tree.*

or

*You are the author—come, live in me;
living for others, I shall be free.*

Christ in us is the ground for rejoicing, and this rejoicing knows no bounds:

I throw my rejoicing like birds to the heavens.

But this free joyful life has its challenges and responsibilities:

Come, dare to be all that you are in Christ.

or

Creation is yours, its hurt is our call to rise and serve.

God's kingdom is here and new:
*God's kingdom is among us . . .
 his kingdom is today!*

But it is also coming:

*No-one knows the days and
 seasons
 when the kingdom is to come;
 build as if it came tomorrow,
 be awake, make room!*

The music comes in a variety of styles, the work of fifteen different contemporary Scandinavian composers. Some settings are much like traditional hymn tunes; some are akin to folk, pop, and romantic songs. But there are also some contemporary pieces that exhibit originality and musical artistry. Some of today's tunes are extremely difficult for the average congregation, but on the whole these are singable. The range is never wide and the tessitura lower than usual. There is a remarkable affinity between texts and tunes.

In a brief review in *Worship* (51, 2 (March 1977) p. 125) Erik Routley writes about the above-mentioned *Psalmer och Visor*:

Just a few of these hymns are translated in Cantate Domino; if some more can be made available in English their biblical and theological style, together with the remarkable and effective tunes that they have been furnished with, will be a great enhancement to the English-speaking repertory. I mention it briefly in the hope that some enterprising editor, with a Swedish-speaking friend, will seek it out of Stockholm and quarry in it for some refreshing new material.

It seems that Fred Kaan has fulfilled this hope in *Songs and*

Hymns from Sweden. This little collection should provide fresh worthwhile material for American congregations, as well as choirs and soloists.

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Soul Music Black and White: The Influence of Black Music on the Churches by Johannes Riedel, 1975. Augsburg Publishing House, 426 South Fifth St., Minneapolis, MI 55415. \$3.50 (soft bound)

One of the difficulties a reviewer encounters when asked to write about a book is to determine the audience for which it was written. If for a group of knowledgeable musicians and historians, an exacting discipline is brought to bear on the presentation of the material. If the book is intended for a general audience, fact and historical relationships may be presented in free "popular" style. Johannes Riedel's *Soul Music Black and White* fits neither of these patterns. In fact, it is difficult to determine just why and to whom the book was written.

Dr. Riedel, in lieu of a clearly defined purpose, states that the book "concerns the nature of Black music, how it came to America, . . . developed into a marvelous and multi-faceted art." The author's wish is that it bring about a "new understanding of American Black music and . . . some honest assessment of its impact on white church music." Dr. Riedel's friendly editors declare that he will trace "elements of Soul through several traditions and cultures" and culminate his study with "the effect Black soul music has had on

twentieth century church music," touching along the way the first-century Roman, Quintilianus, the orchestrations of the African Touhoussu tribe, and the melodic speech of Afro-Brazilian workers, as well as Scott Joplin's piano rags. The author presents chapters on African origins, slave music, and the "soul" music of the black community as prelude to four chapters dealing with the folk-mass, the new folk hymn, criteria for evaluating new church music, and some predictions for its future.

For lack of an alternative, I must consider this book an attempt at historical writing in which description and casual relationships are defined. Herein lies my discontent. It appears that the true purpose in writing the book was to give historical credibility to certain theories that are now socially expedient. Dr. Riedel has attempted to claim almost all experiential religious musical expressions under the banner of "Soul" and by association, blackness. Dr. Riedel has contributed a great deal to the sound of a bandwagon, but little to the much needed historical truth about black music.

Black music—Soul—has had an influence and interaction with American religious song and has contributed much, but no great purpose can be served by studies which tend to obscure data and causality in a mass of isolated, unrelated observations.

Specifically, then, how did Riedel avoid telling us that which we are waiting to hear—the true story of black influence on American church music? First of all, there is a lack of a working definition of the term "soul," the unifying theme of the book. Riedel uses the term as a specific noun, as an adject-

tive, and as a prefix without any clearly defined discussion of what he means by it, what it denotes as a social phenomenon, as a musical category with characteristics which can be documented, or as a spiritual force reshaping religious thought in America. The definition which he appears to employ is that "soul" stands for "the entire catalogue of Negro Culture." He also states that "soul music expresses the black's consciousness of non-Americaness while living and working in America, at the same time that it enables blacks to begin living on the same terms as other Americans." We are then informed that if the term "'soul' were defined in terms of specific criteria, its capacity as an inclusive all-embracing symbol for blackness would be severely threatened."

With such a wide-ranging definition, Dr. Riedel is then free to stray as far afield as he will. This is the point at which truth turns to fancy, and analytical writing becomes the modish polemics of social expediency. His subject matter, soul-forms, can then range from "Seelenmusik" to any form of expressive song, any song which results in catharsis, or any enthusiastic song which defies the musical traditions of the church.

A second weakness of *Soul Music Black and White* is the author's handling of historical causality. The historian, in presenting his study, is required to establish relationships between events in time and how they determine or are determined by forces that are present in any geographic area. Dr. Riedel would lead us to believe that the black experience called "soul" in America has had a profound influence on the new hymnody and art music of the contem-

porary church. Instead of showing interaction and relationships, the author talks about a variety of unrelated elements, and brings together a number of excellent observations by other writers as a hodgepodge. In the place of empiricism or dialectic, or other accepted historical methods, Riedel flashes before the reader subliminal catch-phrases — "soul," "soulful," "white soul," "black soul," "soul worksong," "soul rhythm," "black-oriented," "black-derived"—in the apparent hope that repetition will be taken for proof of his thesis.

The final chapters are concerned with the future of church music and guidelines for evaluating the new music previously discussed in chapters seven and eight. The criteria given for evaluating the theology of the texts and the new music do not help us to understand its meaning as Afro-American sacred music. Historians generally recognize that new church song comes into existence not by virtue of any theological soundness of any musical characteristics such as melody or rhythmic balance. New song comes into the church's resources as an appendage of profound changes in the religious thinking and orientation of the ministry of the church. We have experienced such a series of changes in the past twenty years and there has been a significant change in concepts of church song, but these changes have been much broader than Riedel has described, involving many disenfranchised groups—not just blacks, but the poor, the young, the revolutionary, and the forgotten Joe Average who sits mutely in the pew. The new music has been called "folk" when it dealt with specific ethnic entities, "rock" when it dealt with youth and revolution, and "pop" when

it encompassed the "commercial trash" of an awakening Joe Average. Soul is but one of the several elements which have interacted to produce the sounds of the new church.

I personally must admit a strong opposition to the basic premise upon which this entire book is based. As one who has spent much of his life in the study of congregational song, black and white, and the social forces which determine its impact on the ministry of the church, I object to any attempt to manipulate that hymnody for a secular, social end. The hymnody of the church *is relevant*, it speaks of brotherhood, of understanding, and of a basis for men to live together in justice and good will. What Riedel seems concerned with is not the relevance of that hymnody, but the secularity of it. I do not agree that hymnody can have relevance only when it is in the popular musical forms of the secular. On the contrary, the secularity of the musical forms often lessens the impact of the universal truths contained in that hymnody.

The music of the blacks in America does need to be written about, and it deserves the best thinking and discipline scholars can bring to bear to firmly establish its rightful place in church song. Riedel's book is but a step towards that goal. Black music, including hymnody, should be written about with the most critical and objective analysis, so that it can stand against the stresses of changing social thought, and with the sensitivity of the poet, in order to preserve its marvelous expressiveness.

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Ecumenical Praise. Ed. Carlton Young. 1977. Agape, Carol Stream, IL 60187. Tune Line edition. \$2.50. Full music edition, \$12.95

What happens when a publisher with the willingness to experiment, faith in his editors and the apparent funds to finance a long term adventuresome project, has an executive editor with the creativity, experience and musicianship of a Carlton "Sam" Young, and an editorial board made up of three of the most outstanding veteran church musicians/hymnologists in the English speaking world? It is not at all surprising for those conditions and circumstances to yield a publication the likes of *Ecumenical Praise*, from the Agape division of Hope Publishing Company.

Having some hymnal editing and publishing experience of my own, it is easy to recognize that the editors of this volume were not subject to the usual criteria dictated by certain denominational needs, or felt the need to update, replace or supplement a particular existing hymnal. One would almost guess that the editor's only perimeters were those surrounding the outer limits of Sam Young's imagination. You sort of get the feeling that their attitude was "let's publish this edition and then figure out what to do with it." That kind of editorial freedom in the compilation of a new hymnal has produced the most unique, exciting and fresh collection of contemporary hymnody I have ever seen.

I will avoid the usual itemizing of contents in favor of a few remarks about what I think the introduction of this book means to the contemporary church. Some of my colleagues have criticized *Ecumenical Praise* on the grounds that it is impractical and beyond the mu-

sical capabilities of most congregations. Where this side of the heavenly choirs, one might ask, are you going to find a situation to program a piece with congregation I and congregation II antiphonating the clapping of a 123-123-12 pattern while singing a two-voice inverted canon, over which two choirs sing a double descant—all unaccompanied? I really see no point in that sort of objection to the volume. There are loads of practical things being published all the time, and we are certainly not wanting for an abundance of standard repertoire. It is precisely the challenge and even impracticability of much of the material in this new hymnal that makes it such an excitingly important contribution.

When a publisher commissions the likes of Young, Lovelace, Routley and Wyton to coordinate the compilation of a collection that is destined to be on the cutting edge of Christian hymnody, the product deserves serious attention. When these men, who have each been involved in major hymnal efforts in the past, are now asked to point to a direction for the future; when editors and contributors of this calibre are given the freedom of direction handed this team in order to compile a hymnal to, as the foreword states, "serve the growing points of the church," we do well to take notice. Obviously this project constituted more than just a mere assignment for the editors. I feel that a little bit of what makes each of these church music giants "tick" is embodied in this book.

Ecumenical Praise challenges the serious church musician to confront new sounds, new directions, or at least recognize that there are worship music horizons beyond

those of hymnals published within the last forty or fifty years, or the "pop" style hymnody of the last decade or so. For the congregation capable of offering stirring renditions of hymns from the hymnal they have worshipped with for so long, this Agape publication offers marvelous supplementary material introducing some new and honestly contemporary sounds into their repertoire. Certainly, I would hope that seminaries, college chapels, and other places with "captive" congregations would move quickly to explore this supplemental hymnals. And where it is felt that the congregation is perhaps not ready for much of the material found in this collection, its use, at least, by the choir will serve to expose the worshippers to some fresh and provocative sounds.

I have read all of the publisher's advertisements of this hymnal, and truly think them to accurately represent the edition. One exception I might take, however, is to the suggestion that some worshipping bodies might consider *Ecumenical Praise* as their only hymnal. This collection is by its very nature, I believe, a supplemental collection. Because of its sophistication, the congregation capable of using it would never be satisfied with a potential repertoire of just 117 hymns. Because of its size, therefore, it is probably best considered a supplement. Because of its content, however, it is perhaps the best supplement one can presently obtain.

Robert J. Batastini
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Chicago, Illinois

Early American Hymns, HS-I, 1976. ASMI, 2614 Nicollet Ave., Minneapolis, MN 55408. 13 p., \$40.00 per 100 or 50c each.

New Hymns—I, HS-2, 1977. ASMI. 12 p., \$50.00 per 100 or 60c each.

To countless thousands, the serach for roots is a worthwhile activity. This contemporary phenomenon escalated last year gaining momentum from the television series "Roots." Robert Wetzler and ASMI (Art Masters Studies, Inc.) of Minneapolis published the results of their search into the roots of our American hymnody. Their publication is the first of two ASMI hymnal supplements designed to fit in hard-cover, clamp-back binders so that their contents can be periodically expanded.

Early American Hymns contains twelve magnificent hymn tunes with acceptable texts for Christian worship. The hymn likely to receive the most votes on any popularity poll is "New Britain" or "Amazing Grace." A large number of votes on such a poll might go to "Wonderous Love" and "Holy Manna" (often sung to the text "Brethren we have met to worship," but here accompanying the text "Alleluia, hearts to heaven and voices raise"). Others would put their mark beside "New Prospect" ("Jerusalem my happy home"), "Restoration" (known by the text "Come Thou fount of every blessing" but to be sung here to the text "Praise the Lord ye heavens adore Him"), and "Consolation" (printed elsewhere with the words "Awake, awake to love and work" but here with the words "My God, how wonderful Thou art"). Some would identify "Pisgah" ("O God of mercy, God of might"), "The Morning Trumpet" ("O when shall I see Jesus"), "Antioch" (I know that my redeemer lives), "Saints Delight" ("When I can read my

title clear"), "*Beach Spring*" (God be with you till we meet again"), and "*Middlebury*" ("Hallelujah we sing").

Four of the twelve tunes appear in *The Methodist Hymnal* (1964) and five appear in *The New Broadman Hymnal* (1977), two collections well-known for their representation of folk melodies. The settings in this smaller supplement are authentic harmonizations by Robert Wetzler, Dale Wood, Leland B. Sateren, Austin C. Lovelace, and Paul Christiansen.

The texts are representative early American hymns associated with specific tunes, as well as English hymns by Frederick Faber, Isaac Watts, and John Newton. They ought to be sung in the various ways suggested by Alice Parker in her superb booklet *Creative Hymn Singing: A Collection of Hymn Tunes and Texts with notes on their origin, idiom, and performance; and suggestions for their use in the service* (Hinshaw Music Inc., 1976).

Early American Hymns is a supplement which I highly recommend. Its contents are excellent, and the type and layout, first-rate.

New Hymns—I is a small yet significant collection of hymns for congregational singing. Although all twelve tunes are new (from the last ten-year period), four of the texts are not new. Those four are "Go to dark Gethsemane," "Jesus the very thought of thee," "Christ is made the Sure Foundation," and "Lord of all being." Most hymn singers will identify with these texts immediately. They will also identify quickly with the other new texts which are

meaningful expressions of contemporary thought. Herbert Brokering's three texts will serve as illustrations. Best known perhaps, is his "Earth and all stars." In this hymn Brokering calls upon all things ("loud rushing planets, hail, wind and rain, flowers and trees, harp, lute, and lyre, engines and steel" to "sing to the Lord a new song." It is similar to the very familiar "All creatures of our God and King." The Brokering text has already left the Lutheran fold and settled for awhile in the Paragon publication *Hymns for the Family of God*, where the tune has been named "*Dexter*" and there is a word change in the text. The second Brokering hymn is "You shall have a feast." It is a responsive work in which a leader, or group of singers sings the first half of each stanza. The latter half, in words spoken by Christ himself, is an affirmative response to the first. Thirdly, the hymn "There are no secrets hid from him" by Brokering enumerates the characteristics of God and his works in the world.

Each of the twelve tunes in this supplementary collection is excellent. The nine composers who are represented include such notables as John Carter, David N. Johnson, Austin C. Lovelace, Leland B. Sateren, Robert Wetzler, and Dale Wood.

High on my list of favorites is Wood's "*Eden Church*," a stirring tune in the minor mode set to the Latin hymn "Christ is made the Sure Foundation." Wetzler's "*Rogness*" is another winner, which by contrast is pentatonic. In fact there are as many modal tunes as there are tunes in the major mode. At least two of the tunes in the

minor would have more appeal if sung in the major mode. The tune "Rogness" again, has an incomplete cadence at the end of each stanza, with a coda after the final stanza.

The tune "Laurel" may be sung as a musical canon, whereas John Carter's "A Rejoicing" is an experimental series of seven two-measure units. Singers are instructed to sing any unit and repeat it a number of times and then sing another unit and so on. Within this selective dozen, there are two tunes which are not marked to be sung in unison but which must be sung that way: "Rogness" and "China." The latter has a single melodic line in the treble staff and a single line in the bass staff. This seems to be lacking in accompanimental support.

The textual topics are both seasonal and general and the tunes are in varying styles: sounding, sometimes like a chorale and at other times like a song from a musical. These tunes are most singable. They will be learned quickly and enjoyed by all who sing them. This is truly a superb collection of folk music for the church.

William Lock
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The Miracle Goes On, An Autobiography by John W. Peterson. 1976. 220 p. Zondervan Publishing House, Grand Rapids, MI 49506. \$6.95

John Peterson, author and composer, has written more than 1,000 hymns and gospel songs and numerous cantatas. The sale of his cantatas has passed the million mark. His compositions have been translated into several languages. Peterson's words and music present

the gospel of Jesus Christ with simplicity which enables the masses to grasp his message.

Peterson skillfully interweaves the story of his life with descriptions of the premiere performance of his popular cantata, *I Love America*, in Boca Raton, Florida. He alternates the cantata premier descriptions with autobiographical flashbacks which describe the people and influences which shaped him.

Peterson's life story is written with candor. He refrains from arrogance over the successes (of which there are legion) and he does not fail to record his frustrations and failures. Introspective and sensitive, Peterson admits his own frailty and insecurity from childhood. Peterson considers his life pilgrimage a miracle and has entitled this autobiography after his first successful song, "It took a miracle."

Recent hymnals including Peterson's hymns are *Hymns for the Living Church*, Hope Publishing Co., 1974 (5 texts and 6 tunes) and *Baptist Hymnal*, 1975 (2 texts and 3 tunes).

This book is recommended for a first-hand glimpse at the life and work of this composer of popular sacred music.

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